Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from the Collection of Assen and Christine Nicolov

1

Large Nasca Vessel of a Fisherman

Early Intermediate, circa AD 1 - 600

Estimate: 6,000 - 8,000 USD

DESCRIPTION

Property from the Estate of Assen and Christine Nicolov

Large Nasca Vessel of a Fisherman
Early Intermediate, circa AD 1 - 600

Height: 12 ½ in (31.7 cm)

PROVENANCE

Anton Roeckl, Munich, acquired by 1970
David Bernstein, New York, acquired from the above
Assen and Christine Nicolov, Seattle, acquired from the above after January 24, 1995
Thence by descent to the present owner

CATALOGUE NOTE

This large vessel of a fisherman holding a net filled with nine of his catches, portrays both the important sustenance activity, and celebrates the potency of the sea. Ceramics depicting fisherman include figures splayed over the body of the stirrup-spout vessel suggesting an inflated raft of skin; here, the upright figure has legs gently modeled in relief and appear to be draped over the hull of a boat.

The distinctive headdress of the net-wrapped turban with a rounded protruding "horn" may be special headgear for a fisherman to aid his diving and swimming (see the Walters Art Museum, accession no. 48.2865).

Cf. For a figural vessel of a hunter in a similar posture, see Kathleen Berrin, ed., *The Spirit of Ancient Peru, Treasures from the Museo Arqueológico Rafael Larco Herrera,* San Francisco, 1997, p. 173, cat. No. 115. See also a Proto-Nasca figural vessel with the 'horn' on the headdress at the Fowler Museum of Cultural History, Los Angeles, object no. 90.479.

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Property from the Collection of Alan E. and Marianne Schwartz

2

Early Moche House Scene

Circa 300 BC - AD 100

Estimate: 5,000 - 8,000 USD

DESCRIPTION

Property from the Collection of Alan E. and Marianne Schwartz

Early Moche House Scene Vessel
Circa 300 BC - AD 100

Height: 8 ⅜ in (21.3 cm)

PROVENANCE

André Emmerich, New York (A-169)
Alan E. and Marianne Schwartz, Michigan, acquired from the above on May 13, 1965
Thence by descent to the present owner

EXHIBITION

Meadow Brook Art Gallery, Oakland University, Rochester, New York, *Art of Pre-Columbian America*, February 15 - March 26, 1976

LITERATURE

Cecilia F. Klein, *Art of Pre-Columbian America*, Rochester, New York, 1976, p. 33, cat. no. 65

CATALOGUE NOTE

This stirrup-spout vessel provides both a revealing look at an offering ceremony to a high ranking priest, most likely for a curing ritual, as well as a vivid depiction of architecture of ancient dwellings from the Moche era.

The priestly figure sits at the back of the structure, visible discreetly through the side windows. The supplicant sits with his back to us, showing the sack over his shoulder; this meeting appears intimate and reverential. The traveling attendant cups his hands and has placed a strand of *espingo* seed pods on the floor before the priest. Dried *espingo* seeds were an important component of curing ceremonies and were harvested from far east of the Andes. They are still used in medicinal rituals today.[1]

The three-sided structure represents an important sacred building or temple, given its placement on the stepped platform and fine decoration. The temple can be accessed by the narrow diagonal ramps on the front. It has a gabled roof with interior cross beam supports, with mace head finials trimming the peak and a line of tapered ‘mountain peaks’ along the sloped front. The right side wall has a narrow door and there are windows on each side wall. The outer walls are elaborately decorated in a deep reddish brown and cream slip, with alternating quadrants of geometric and zoomorphic design. The back wall of the structure is decorated with four rows of human faces.

Ceremonial offerings and exchanges among people from different ecological zones were prominent factors that contributed to the growth of Andean society. The attendant’s journey to a priestly healer here is well illustrated, which culminates in this intimate scene in the inner chamber of the priest’s dwelling.

Cf. For a similar example of a Moche architectural vessel featuring the mace head as roof adornment in the American Museum of Natural History (41.2/8022), see Joanne Pillsbury, Patricia Joan Sarro, James Doyle and Juliet Wiersma, *Design for Eternity, Architectural Models from the Ancient Americas,* The Metropolitan

Museum of Art, 2015, p. 61, fig. 66. For a similar example of a vessel showing the *espingo* seeds in a curing ceremony in the Peabody Museum of Archaeology and Ethnology, (obj. No. 16-62-30/F728) see Donnan, *op. cit.*, p. 128, fig. 200a.

[1] Christopher Donnan, *Moche Art of Peru,* Museum of Cultural Anthropology, UCLA, 1978, pp. 124-127

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Property from the Collection of Assen and Christine Nicolov

3

Chimu Textile of a Fish

Pachacamac Region, circa AD 1300 - 1500

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Chimu Textile of a Fish
Pachacamac Region, circa AD 1300 - 1500

Height: 12 ⅞ in (32.6 cm); Width: 14 ¼ in (36.1 cm)

PROVENANCE

Lou Slavitz, New York, 1960
Shirley Day Ltd., London
David Bernstein, New York, acquired from the above
Assen and Christine Nicolov, Seattle, acquired from the above after February 20, 1995
Thence by descent to the present owner

CATALOGUE NOTE

Textiles are some of the oldest and most respected art forms in Andean society. The intricate craftsmanship required of artists and the time spent sourcing fiber and dyes elevated the status of textile art. Andean textiles were important elements of ceremonial and ritual contexts, beyond their use in everyday wear and decoration.

This particular fish textile alludes to the faith of the Chimu people living along the coast of Peru, who believed the sea was the underworld. For the Chimu, life continued after death in the depths of the ocean, and fish were regarded as intermediaries between the dead underwater and those living on land. In this textile, a smaller seabird rests at the parted mouth of the large, central fish motif. The coastal population revered and protected these birds for the critical role their nutrient-rich guano played in crop fertilization and acknowledged how fish sustained both the human and bird populations. This textile attests to the importance of these marine creatures to the proliferation of the ancient Andean ecosystem and spirituality.

Cf. For a similar textile see Jose Antonio de Lavalle and Jose Gonzalez Garcia, *The Textile Art of Peru*, Lima, 1999, p. 268

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Art of Africa, Oceania, and the Americas

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Property from a Texas Private Collection

4

Two Large Nasca Polychrome Bowls with Serpentine Figures

Middle Nasca, circa AD 300 - 600

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Property from a Texas Private Collection

Two Large Nasca Polychrome Bowls with Serpentine Figures
Middle Nasca, circa AD 300 - 600

Diameter, white background vessel: 13 in (33 cm), height: 8 in (20.2 cm); diameter, dark background vessel: 13 ¾ in (34.9 cm), height: 7 ½ in (19 cm)

PROVENANCE

Penelope Strouth, New York
Private Collection, New York, acquired from the above prior to 1965
Private Collection, Dallas, acquired from the above in 1965
Acquired by the present owners from the above in November, 2015

EXHIBITION

Dallas Museum of Art, long term loan, 1990 - 2015

CATALOGUE NOTE

Christopher Donnan describes the quality of the elaborate and colorful iconography of Nasca ceramics reaching its peak in the Middle Nasca era (*Ceramics of Ancient Peru*, Los Angeles, 1992, p. 50). Vessels boldly feature a frontal image with abstract and composite depictions of vegetation, human figures, and animals. Themes of agricultural abundance, human sacrifice and mythical transformations are masterfully painted in many burnished colors.

On these works, each large vessel features the frontal face of a human figure adorned with the classic feline's whiskered mouth mask and spread-wing avian headdress. The cream ground vessel has a serpentine body extending to the left of the head, and holds the full body of a prisoner on the right. Each of the four-layers of tunic are decorated with ten spiky vegetal elements, the top is trimmed by ten upside-down trophy-heads with stylized bodies; three mice are nibbling into the serrated bottom.

On the dark ground vessel, each side is painted with the masked figure holding a trophy-head below and holds a tall staff to their left, the serpentine bodies extend to the right and are trimmed by twelve sprouting cacti along the top and with ten smaller versions within the body.

Cf. For a highly similar vessel to the cream-ground vessel in the The Art Institute of Chicago, object no. 1955.1934.

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Art of Africa, Oceania, and the Americas

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Property from a Texas Private Collection

5

Diquís Gold Figural Pendant with Dangles

Circa AD 800 - 1500

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Property from a Texas Private Collection

Diquís Gold Figural Pendant with Dangles
Circa AD 800 - 1500

Height: 4 ⅝ in (11.8 cm)

PROVENANCE

Jan Mitchell, New York, acquired by January 10, 1968
David Bernstein, New York, acquired from the above
Acquired from the above by the present owners on January 18, 2018

CATALOGUE NOTE

The heavy cast ornament is a prominent display of glittering gold, with six circular dangles are suspended on long armatures, enabling fleeting views of the figure. The element of transformation that is key to shamanic influence is well-conceived and presented on this shaman or cacique, shown by the addorsed saurian heads projecting from the torso.

The International style shown here incorporates the overlapping influences of the Isthmus region of northern Colombia, Panama and Costa Rica. Of note is the shift for elite objects when metallurgy substitutes jade as the medium of choice: ″[metal] objects [...] were worn not in isolation but in multimedia displays alongside jade, textiles, feathers and shell. The only certainty [...] is that the physical appearance of elites would have been more blindingly brilliant than before.″[1]

Cf. For a similar example, see Sotheby's, New York, November 20, 1995, lot 70.

[1] Nicholas J. Saunders, *"Catching the Light": Technologies of Power and Enchantment in Pre-Columbian Goldworking,* in Jeffrey Quilter and John W. Hoopes, eds; *Gold and Power in Ancient Costa Rica, Panama and Colombia,* Dumbarton Oaks, Washington, D.C., 2003, p. 32

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Property from an American Private Collection

6

Tairona Gold Cacique

Circa AD 1000 - 1500

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from an American Private Collection

Tairona Gold Cacique
Circa AD 1000 - 1500

Height: 2 ¼ in (5.6 cm)

PROVENANCE

The Estate of Alex Gordon, New York
Arte Primitivo, New York, December 8, 2004, lot 177 (group lot), consigned by the above
American Private Collection
Thence by descent to the present owner

CATALOGUE NOTE

The shaman or priest figure wears a large mask of a fierce feline figure signifying the transformation into this avatar of power and prestige. The massive head is cast with the tapering snout showing veins of tension along the forehead; the arching crest is decorated with braidwork and openwork links. He holds the characteristic double-scroll tipped bar at the waist, suspension loops at the back.

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Property from an American Private Collection

7

Two Aztec Sheet Gold Ornaments

Circa AD 1486 - 1532

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Property from an American Private Collection

Two Aztec Sheet Gold Ornaments
Circa AD 1486 - 1532

Lengths (each): 8 in (20.3 cm)

PROVENANCE

American Private Collection, acquired by 1975
Thence by descent to the present owner

CATALOGUE NOTE

Finely hammered and burnished sheet gold ornaments were made as offerings, some representing objects used in headdresses such as the pleated paper rosettes and face and nose ornaments - such as found in the Templo Mayor Offering 123 and 125. The two slender arrow-tipped ornaments here are decorated in with flat areas highlighted in repoussé, giving a sense of movement between the design elements. The circular and oval forms may represent shells.

Cf. See Joanne Pillsbury, Timothy Potts and Kim N. Richter, eds., *Golden Kingdoms, Luxury Arts in the Ancient Americas,* Los Angeles, 2017, figs. 215, p. 262-263.; see also *ibid.*, fig. 216 for the pair of Fire Serpent ornaments with distinctive arrow-shaped tails.

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Property from the Alex and Marie Manoogian Foundation

8

Mixtec Gold Figural Pendant

Circa AD 1350 - 1521

Estimate: 15,000 - 25,000 USD

DESCRIPTION

Property from the Alex and Marie Manoogian Foundation

Mixtec Gold Figural Pendant
Circa AD 1350 - 1521

Height: 2 ⅜ in (6 cm)

PROVENANCE

William P. Palmer III, Falmouth Foreside, Maine
Alexander Acevedo, New York
Sotheby's, New York, November 27, 1984, lot 161, consigned by the above
Acquired by the present owner after the above auction

Photographed by Justin Kerr in 1969, (K0130d), Hollis Images, Harvard University

CATALOGUE NOTE

The figural pendant is a tour de force of the metallurgical techniques mastered by Mixtec craftsmen in lost-wax casting and false-filigree. The deity figure is "Lord 7 Flower", known as *Xochipilli* or Flower Prince by the Aztec; he is the patron god of song, dance and feasting. The pendant is cast as one piece, with the prominent bird mask showing a delicately open beak. The slender nose bar nested above is a known insignia of importance. Adorned with necklaces on the chest, the towering headdress features looped feathers, scrollwork and an arching crown of nine plumes; two suspension loops are on the reverse.

Cf. For the pendant of this deity from Tomb 7, Monte Alban, see Joanne Pillsbury, Timothy Potts, and Kim N. Richter, eds., *Golden Kingdoms, Luxury Arts in the Ancient Americas,* Los Angeles, 2017, Fig. 196, p. 250 for Lord 7 Flower.

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Property from the Collection of Assen and Christine Nicolov

9

Olmec Carved Bowl

Early Preclassic, circa 1200 - 900 BC

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Olmec Carved Bowl
Early Preclassic, circa 1200 - 900 BC

Diameter: 4 ¾ in (12.1 cm); Height: 3 ⅜ in (8.6 cm)

PROVENANCE

George Pepper, California
Jeanette Pepper Bello, California, by descent from the above
Sotheby's, New York, May 18, 2000, lot 91, consigned by the above
Assen and Christine Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

EXHIBITION

Bowers Museum of Art, Santa Ana, *Pre-Columbian Art of Mexico and Central America*, September 22- December 1, 1974
National Gallery of Art, Washington D.C., *Olmec Art of Ancient Mexico*, June 30 - October 20, 1996

LITERATURE

Miguel Covarrubias, *Indian Art of Mexico and Central America*, New York, 1957, p. 77, color plate drawing
Patricia Anne Garbe, *The Olmec jaguar paw-wing motif: correspondences in associated contexts*, The University of Arizona, 1971, p. 7, fig. 3b
Elizabeth P. Benson and Beatriz de la Fuente, eds., *Olmec Art of Ancient Mexico*, Washington D.C., 1996, pl. 35

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Property from the Collection of Assen and Christine Nicolov

10

Olmec Jade Celt

Middle Preclassic, circa 900 - 600 BC

Estimate: 6,000 - 8,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Olmec Jade Celt
Middle Preclassic, circa 900 - 600 BC

Length: 10 ¼ in (25.9 cm)

PROVENANCE

Álvaro Guillot-Muñoz, Montevideo, acquired by 1950
Gérald Berjonneau, Paris, acquired by descent from the above
Sotheby's, New York, November 24, 1997, lot 80, consigned by the above
Assen and Christine Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

CATALOGUE NOTE

Though some celts have inscribed designs, this jade achieves a smooth exterior through a process of grinding and polishing by a skilled lapidary. The celt takes the shape of an oblong, rounded rectangle, gradually narrowing into sharp edges typical of an axehead.

The shape of the celt has a two-fold likeness: it mimics both an axe and an abstracted maize sprout. Domestic agriculture made the Olmec's sedentary lifestyle possible, and maize became sacred for its role in sustaining the population. Celts were also cache objects, ritualistically buried to encourage a positive change to the community. The location of buried celts was believed to be an entrance to the otherworld, which was the place the Olmecs believed was the convergence of the underworld, earth, and sky. Therefore, celts acted as an intermediary between people on earth to those beyond.

Cf. For a comparable celt, see The Metropolitan Museum of Art (1989.314.4).

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Property from the Collection of Brian Mahony

11

Olmec Stone Seated Figure

Middle Preclassic, circa 900 - 600 BC

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Property from the Collection of Brian Mahony

Olmec Stone Seated Figure
Middle Preclassic, circa 900 - 600 BC

Height: 9 ¼ in (23.5 cm)

PROVENANCE

European Private Collection
Sotheby's, London, December 9, 1975, lot 72, consigned by the above
Constance Kamens Fine Art, New York
Brian Mahony, New York, acquired from the above in 1985
Thence by descent to the present owner

CATALOGUE NOTE

The bench figure type harks to the early Olmec era of the monumental basalt pedestals that were altars or seats of power for important rulers or priests. The shape of the seats references the U-shapes of the cloud and water symbols, suggesting a celestial empowerment. Smaller portable sculptures of the figures, which emphasize the robust musculature of the upper body and head, are known from the southern and central Highlands of Mexico and Guatemala.

This powerful figure has smooth, rounded shoulders and the typical elongated, slender torso. The long arms resemble pillars, extending to the edges of the bench with the large hands firmly planted. The massive head is sunk deeply onto the torso, and the large eyes are deeply recessed and likely once inlaid. The stern demeanor is accented by the attention the artist has given to the broad nose and carved ears, which complement the dominant presence of the upper body. The legs are flattened and foreshortened, carved in low relief with feet indicated grazing the ground.

The figure shows signs of age and wear, with distinctive parallel and irregular grooves which are likely ancient tracks from animal nibbling.

Cf. For a figure seated on a bench holding the sacred ceremonial bar, with cloud symbols above, see the monumental Chalcatzingo petroglyph, in Michael D. Coe, *The Jaguar's Children: Pre-Classic Central Mexico*, New York, 1965, p. 19, figs. 10 and 11.

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Property from a Texas Private Collection

12

Mezcala Stone Figure

Type M-12, Late Preclassic, circa 300 - 100 BC

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Property from a Texas Private Collection

Mezcala Stone Figure
Type M-12, Late Preclassic, circa 300 - 100 BC

Height: 9 ⅜ in (23.8 cm)

PROVENANCE

Private Collection, California, acquired in the early 1960s
Thence by descent from the above
Sotheby's, New York, May 13, 2019, lot 139, consigned by the above
Acquired at the above auction by the present owners

CATALOGUE NOTE

Of strong form, the figure is a well-modeled example of the M-12 style, combining a naturalistic torso with arms in relief and the minimal yet evocative face defined by thick brows in contrast to the broad facial planes and simple cheek grooves. It is carved in a fine gray-green speckled andesite.

Cf. Carlo Gay, Francis Pratt, *Mezcala: Ancient Stone Sculpture from Guerrero, Mexico*, Geneva, 1992, p. 58, fig. 6, for the type.

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Property from an American Private Collection

13

Four Olmec and Guerrero Greenstone Figures

Circa 900 - 100 BC

Estimate: 4,000 - 6,000 USD

DESCRIPTION

Property from an American Private Collection

Four Olmec and Guerrero Greenstone Figures
Circa 900 - 100 BC

Heights (in catalogue image sequence): 4 ⅛ in (10.4 cm); 1 ⅞ in (4.9 cm); 2 ⅛ in (5.3 cm); 1 ¾ in (4.6 cm)

PROVENANCE

Olmec serpentine fragmentary figure:
American Private Collection, acquired in 1960
Thence by descent to the present owner

Olmec greenstone figure:
American Private Collection, acquired in 1957
Thence by descent to the present owner

Guerrero greenstone seated figure:
American Private Collection, acquired in 1964
Thence by descent to the present owner

Guerrero greenstone standing figure:
American Private Collection, acquired in 1958
Thence by descent to the present owner

LITERATURE

Olmec greenstone figure:
Michael D. Coe, ed., *The Olmec World: Ritual and Rulership*, Princeton, 1996, p. 150, cat. no. 4

CATALOGUE NOTE

Including an Olmec serpentine fragmentary figure with arms folded on the chest and later carved with a mirror and facial features, an Olmec greenstone figure with elongated head and diminutive limbs, and two Guerrero greenstone rotund figures with hands placed on the belly.

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Property from an American Private Collection

14

Colima Seated Dog

Protoclassic, circa 100 BC - AD 250

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Property from an American Private Collection

Colima Seated Dog
Protoclassic, circa 100 BC - AD 250

Height: 11 ⅞ in (30.2 cm); Length: 12 ⅜ in (31.4 cm)

PROVENANCE

American Private Collection, acquired by February, 1971
Thence by descent to the present owner

EXHIBITION

Art Institute of Chicago, *Ancient West Mexico: Art and Archaeology of the Unknown Past*, September 5 - November 22, 1998, additional venue:
Los Angeles County Museum of Art, December 20, 1998 - March 29, 1999

LITERATURE

Gerard Berjonneau, Jean-Louis Sonnery, Emile Deletaille, *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, pl. 208
Richard Townsend, ed., *Ancient West Mexico, Art and Archaeology of the Unknown Past*, Chicago, 1998, pg. 271, fig. 6

CATALOGUE NOTE

The canine effigy vessels of the Comala style are soulful representations that encompass the widely varied roles that dogs held in ancient communities. At times playful, at rest or sleeping, snarling, alert and protective, the dog was known as a important companion in life and death. The name *xoloitzcuintle* comes from the Aztec language and combines the canine-deity “Xolotl” with the word for dog, “itzcuintle.” Xololt is depicted with canine traits, and was meant to accompany the dead in their journey through the dangers of the underworld up into the night sky to dwell with one’s ancestors.

The finely wrinkled body of this sculpture is a rarer genre within the type, animating the tense and alert posture emphasized by the curled back ears. The body is carefully slipped in light brown and reddish brown accentuating the limbs. The nostrils are wide and the rear haunches barely touch the ground in his readied stance.

Cf. For the wrinkled body type see the Proctor Stafford Collection of the Los Angeles County Museum of Art, in Michael Kan, Clement Meighan and H.B. Nicholson, *Sculpture of Ancient West Mexico, Nayarit, Jalisco, Colima, The Proctor Stafford Collection,* Los Angeles, 1970, p. 94, fig. 152, (reprinted 1989, p. 150, fig. 148, and p. 64 [color plate); see also Sotheby’s, Paris, December 12, 2024, lot 25 for a highly similar dog, perhaps from the same workshop.

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Property from a Texas Private Collection

15

Colima Head Vessel of the Deity Ehecatl

Protoclassic, circa 100 BC - AD 250

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Property from a Texas Private Collection

Colima Head Vessel of the Deity Ehecatl
Protoclassic, circa 100 BC - AD 250

Height: 9 ½ in (24.1 cm)

PROVENANCE

Charles Laughton and Elsa Lancaster, Hollywood
Parke-Bernet Galleries, New York, October 25, 1966, lot 42, consigned by the above
European Private Collection, acquired at the above auction
Sotheby's, New York, November 27 and 28, 1984, lot 288, consigned by the above
Sotheby's, New York, May 2, 1990, lot 176, reconsigned by the above
Private Collection, New York, acquired at the above auction
Sotheby's, New York, May 15, 2015, lot 60, consigned by the above
Acquired at the above auction by the present owners

LITERATURE

Hasso von Winning, *Pre-Columbian Art of Mexico and Central America*, New York, 1968, p. 71 and p. 94, fig. 83

CATALOGUE NOTE

The wind god *Ehecatl* was an important deity beginning in the Preclassic era and became known as *Ehecatl-Quetzalcoatl* in the Postclassic. *Ehecatl* created the path for rain and lightning and bringing forth the heavens and earth. The essence of wind was believed to come from the underground 'breathing caves'. It is suggested that the circular temple-pyramids of the mountainous regions of Colima and Jalisco were the cult centers of this deity.

The bird beak mask was the insignia worn by priests and shamans representing *Ehecatl*. The ridged cap with short fringed flanges and projections, and the saucer eyes are typical features of the masks, as seen on the ritual dancer figures of the Late Preclassic.

Cf. See the solid Colima figurines in Richard Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past,* Chicago, 1998, p. 22, figs. 11 and 12, and p. 188, fig. 30.

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

16

Nayarit Standing Couple

Ixtlán del Rio Style, Protoclassic, circa 100 BC - AD 250

Estimate: 7,000 - 10,000 USD

DESCRIPTION

Property from a Private Collection, New York

Nayarit Standing Couple
Ixtlán del Rio Style, Protoclassic, circa 100 BC - AD 250

Height (both figures): 12 in (30.5 cm)

PROVENANCE

John Jordan, Los Angeles
Edwin and Cherie Silver, Los Angeles, acquired from above between 1968 and 1970
Sotheby's, New York, May 14, 2018, lot 137, consigned by the estate of the above
Acquired at the above auction by the present owner

Inventoried by Hasso von Winning, December 12, 1970, no. 30, a and b

EXHIBITION

Fowler Museum of Cultural History, Los Angeles, *Companions of the Dead*, October 11 - November 27, 1983

LITERATURE

Jacki Gallagher, *Companions of the Dead, Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p. 12, color plate 7

CATALOGUE NOTE

The highly adorned ancestral couple is notable for the nearly identical faces, body type and ornamentation that is characteristic of the Ixtlán style and is particularly well defined on these figures. They share the physiognomy of compact, stout bodies, youthful faces, and are adorned with a cascade of multiple necklaces of tiny beads. The tapered heads are wrapped with plush rounded headbands of decorated textile. Each figure holds an implement associated with their gender. Their detailed clothing of lively textile design, entirely covers the front and back bodies.

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from The Miller Family Collection, Chicago

17

Nayarit Standing Couple

Ixtlán del Rio Style, Protoclassic, circa 100 BC - AD 250

Estimate: 10,000 - 15,000 USD

☐ No Reserves

DESCRIPTION

Property from The Miller Family Collection, Chicago

Nayarit Standing Couple
Ixtlán del Rio Style, Protoclassic, circa 100 BC - AD 250

Heights: Male figure: 21 ¼ in (53.9 cm); Female figure: 20 ¾ in (52.6 cm)

PROVENANCE

The Miller Family Collection, Chicago, acquired by 1973 (listed in the May 8, 1973 appraisal of the collection)
Thence by descent to the present owner

CATALOGUE NOTE

The honoring and celebration of ancestors was a primary means of reinforcing lineage and power in ancient West Mexico. As seen in the ceramic sculptures of Nayarit, the 'marriage couples' represented the founding ancestors, with the classic roles of men and women prominently portrayed.

This tall and broad couple have bright and aware expressions, conveyed by their large rimmed eyes and open mouths - typical features of ancient Ixtlán style. Each figure is adorned with jewelry on the torso and face, and a slender headband. The male figure has a woven satchel hanging on his right side, and the woman is wearing a finely patterned wrap skirt. Each hold objects associated with their gender, emblematic of the pair's individual roles in the community as respective protector and provider.

Like their nearly identical facial features, physical similarities between the parties may be a reference to well-known ancestors: "[...] the sculptures are embodiments of the tales of ancestors handed down by generations of their kin." [1]

Cf. For a couple in a similar style, see Richard Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 91, fig. 3. See also Robert B. Pickering, Cheryl Smallwood-Roberts, *West Mexico, Ritual and Identity,* Gilcrease Museum, Tulsa, 2016, cover and p. 76, cat. nos. 102, 103.

[1] Kristi Butterwick, *Heritage of Power, Ancient Sculpture from West Mexico, The Andrall E. Pearson Family Collection*, The Metropolitan Museum of Art, 2004, p. 32

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Art of Africa, Oceania, and the Americas

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Property from the Collection of Assen and Christine Nicolov

18

Jaina Standing Nobleman

Late Classic, circa AD 550 - 950

Estimate: 20,000 - 25,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Jaina Standing Nobleman
Late Classic, circa AD 550 - 950

Height: 9 ¼ in (23.5 cm)

PROVENANCE

André Emmerich, New York (inv. no. M-10)
Munson-Williams-Proctor Institute, Utica, New York, acquired from the above on June 13, 1968 (acc. no. 68.32)
Assen and Christine Nicolov, Seattle, acquired from the above after May 22, 2000
Thence by descent to the present owner

EXHIBITION

Munson-Williams-Proctor Institute, Utica, New York, August, 1972, and November, 1986 - May, 1988

CATALOGUE NOTE

This tall nobleman bears a pensive yet regal expression, his face is distinguished by the large cheek plaques and the fine scrolling tattoos on his brow. Wearing a simple sashed loincloth, the impressive headdress incorporates a fillet headband securing the bundle of five tall looped and trailing thick textiles. An oval, deer-ear like attachment projects on one side, a spiked perimeter trims one of the trailing ropes attached to the right shoulder. Remains of pale Maya blue pigment remain.

Jaina figurines portray the wide assortment of players in the Maya court. The fine details of their clothing, jewelry, headdresses and especially their posture and facial expressions, give a vivid window to these accomplished figures of noblemen, courtiers, jesters, warriors, dwarves, merchants, priests and regal female attendants. Made by hand-modeling and molds, the figures were initially associated with Jaina Island but have been found throughout the Maya region. They were both sacred sculptures for the afterlife and very likely traded between regions.

Cf. For various types of Jaina figures, see Mary Miller, Simon Martin, *Courtly Art of the Ancient Maya,* San Francisco, 2004, pp. 37-42, 47, and 196-97.

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Art of Africa, Oceania, and the Americas

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Property from the Collection of Assen and Christine Nicolov

19

Maya Incised Jade Celt

Protoclassic / Early Classic, circa 100 BC - AD 400

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maya Incised Jade Celt
Protoclassic / Early Classic, circa 100 BC - AD 400

Height: 3 in (7.6 cm)

PROVENANCE

American Private Collection, acquired by family descent through two generations
Sotheby's, New York, November 22, 1999, lot 67, consigned by the above
Assen and Christine Young Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

EXHIBITION

Smith College Museum of Art, Northampton, October 3, 2005 - January 27, 2006

LITERATURE

Nicolas Grube and Simon Martin, "The Coming of Kings", 2001, p. 87, fig. 73, in conjunction with 'The Proceedings of the Maya Hieroglyphic Workshop,' (seminar), University of Texas at Austin, March 10 - 11, 2001
"K8217", Maya Vase, **mayavase.com**

CATALOGUE NOTE

The masterfully incised jade celt fragment may have been part of a belt assemblage, as seen on royal costumes where a trio of thin section incised jades were suspended as dangles. Both sides of this celt brand the object as a precious object belonging to a lord, and perhaps was traded to a subject in a neighboring polity.

The standing figure with his head facing left, is completely covered by accoutrements of power and prestige. He holds a ceremonial serpent bar whose body curls upward and emits the deity head of the sun or jaguar god from his gaping jaws. The lord wears feathered wristbands, tasseled epaulets and his face is nearly obscured by the jewelry of his nose ornament, earrings and massive headdress that supports a rodent head and an avian.

The reverse is incised with two columns of text, referred to as a 'self-referential' dedicatory text; here the glyphs emphasize and name the object itself as a precious celt, belonging to an individual who is named. The incising in the figural and epigraphic elements, show a command of technique that achieves a fluidity of line as if the images were painted and not etched into a hard jade surface.

The study of Early Classic objects and glyphic texts has shown the importance of writing for recording genealogies and the dynastic sequences that established power not just from divine kingship, but anchored rulership in dynastic kingship. As Martin and Grube discuss, “[m]any of the earliest examples of Maya writing are on portable objects that are probably given by kings to secondary lords. These objects seem to have been a form of sharing power and prestige, incorporating other people such as secondary lords into a greater realm.”[1]

Cf. For other celts of similar style, see the Kimbell Art Museum, object no. AP 2004.05; see also Gerald Berjonneau, Jean-Louis Sonnery, *Rediscovered Masterpieces of Mesoamerica,* Boulogne, 1985 figs. 330-331.

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[1] Nikolai Grube, Simon Martin, *The Proceedings of The Maya Hieroglyphic Workshop,* University of Austin, Texas, March 10-11, 2001, p. 91

Art of Africa, Oceania, and the Americas

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Property from the Collection of Assen and Christine Nicolov

20

Maya Jade Pendant of a Waterbird

Early Classic / Classic, circa AD 250 - 650

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maya Jade Pendant of a Waterbird
Early Classic / Classic, circa AD 250 - 650

Length: 6 in (15.2 cm)

PROVENANCE

Alphonse Jax, New York, acquired before 1982
Assen and Christine Nicolov, Seattle, acquired from the above on July 31, 1999

EXHIBITION

The Cleveland Museum of Art, 1994

LITERATURE

Thomas Dickey, Vance Muse, and Henry Wiencek, *The God-Kings of Mexico*, Chicago, 1982, pp. 62-63

CATALOGUE NOTE

Maya jade ornaments embody the complex mythological beliefs through the sophisticated artistry and technical ability of the lapidary artisans. This deeply and fluidly carved ornament is sculpted more like a 3-dimensional object. The primary image of the long-necked waterbird grasping a fish is naturalistically rendered, as the body encompasses the carapace of a turtle with a profile deity head descending below. It is marked by a scrolled pupil, snub nose and serpent-like tongue curling from the corner of his mouth. The back of the head extends to resemble an openwork long jaw with lower incised teeth. The reverse of this pendant is deeply hollowed out, perhaps to make use of the precious jade.

Images of the elegant cormorant bird bringing fish to the surface are symbolic of the omnipotent watery underworld and traversing realms of the world. It is a popular image on Maya polychrome, incised and lidded vessels.

Cf. For two lidded vessels of this iconography, see Virginia M. Fields and Dorie Reents-Budet, *Lords of Creation: The Origin of Sacred Maya Kingship,* Los Angeles, 2005, cat. nos. 32 and 33, p. 129.

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Property from the Collection of Assen and Christine Nicolov

21

Maya Painted Plate of a Scribe

Late Classic, circa AD 550 - 950

Estimate: 50,000 - 70,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maya Painted Plate of a Scribe
Late Classic, circa AD 550 - 950

Diameter: 14 ⅝ in (37.2 cm)

PROVENANCE

Fine Arts of Ancient Lands, New York
Peter G. Wray, Scottsdale, acquired from the above on February 5, 1980
Private American Collection, Texas, acquired from the above
Sotheby's, New York, May 28, 1997, lot 190, consigned by the above
Assen and Christine Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

EXHIBITION

Dallas Museum of Art, *Chocolate Pots and Tomb Guardians from Ancient Mexico*, June 2, 1990 - November 30, 1990
Duke University, Durham, North Carolina, *Painting the Maya Universe: Royal Ceramics of the Classic Period*, January 15, 1994 - April 23, 1995
Seattle Art Museum, *Art of the Ancient Americas*, December 11, 2003 - July 19, 2004

LITERATURE

Francis Robicsek and Donald Hales, *The Maya Book of the Dead: The Ceramic Codex*, Charlottesville, 1981, p. 59 and p. 63, vessel 72
Gerald Berjonneau and Jean-Louis Sonnery, *Rediscovered Masterpieces of Mesoamerica*, Brussels, 1985, fig. 376
Dorie Reents-Budet, *Painting the Maya Universe: Royal Ceramics of the Classic Period*, Durham and London, 1994, p. 36, fig. 2.1, pp. 314-315, cat. I, and inside front cover (illus.)
Michael D. Coe and Justin Kerr, *The Art of the Maya Scribe*, London, 1997, cover illus. and pp. 88-89, fig. 37
Maya Vase Database, mayavase.com, fig. K5824

CATALOGUE NOTE

Maya writing and calligraphy are one of the outstanding and sophisticated legacies from the ancient New World cultures. As Michael Coe and Justin Kerr elaborate in *The Art of the Maya Scribe*, they note it was said "[h]andwriting is spiritual geometry by means of a corporeal instrument. This intimate link between mind, hand and writing instruments is one recognized wherever writing was practiced as a fine art".[1]

The Maya scribe was a highly trained artist, given the esteemed title *ah, ts'ib,* "he of the writing, learned one". Scribes were distinguished by different headdresses marking their status. It is understood from hieroglyphic studies, the title refers to writer and also to painter. Scribes painted extraordinary scenes on polychrome vases beneath the glyphic text encircling the rim, they wrote texts on long sheets of bark-paper *hun'ob*, folded neatly into screenfold codices, which were often wrapped with a sacred jaguar pelt forming bundles that could be transported. Their calligraphy skill was also evident in the stone inscriptions, whereby the glyphic texts were first painted before being carved. Writing, painting and carving existed on nearly every medium of the Maya world, ceramic, bone, jade, bark, wood and stone.

The most significant deities of the Maya pantheon were the Hero Twins, *Hunahpu* and *Xbalanque*, themselves master scribes. This ceramic plate is a portrait of *Hunahpu,* sitting in content concentration in the process of writing with his long stylus in the open screenfold codex. His ample body is marked by deity mirror emblems, his waist is wrapped by a thick belt with skyband kin signs and stiff knotted sashes. His turban supports a massive feather panache above, and in the field are the mythic long-snouted monster head and waterlily. The suggestion of his twin brother seated out of the frame and before him is marked by the stiff feather plumes directly in front.

[1] Michael D. Coe and Justin Kerr, *The Art of the Maya Scribe*, London, 1997, p. 129

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Property from the Collection of Assen and Christine Nicolov

22

Maya Jade Pectoral with Central Deity Head

Late Classic, circa AD 550 - 950

Estimate: 25,000 - 45,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maya Jade Pectoral with Central Deity Head
Late Classic, circa AD 550 - 950

Length: 4 ⅞ in (12.5 cm)

PROVENANCE

David Bramhall, New York
Peter G. Wray, Scottsdale, acquired from the above between the late 1970s and 1984
David Bramhall, New York, reacquired from the above
Dr. Wally and Brenda Zollman, Indianapolis, acquired from the above
Private Collection, New York
Sotheby's, New York, May 18, 2000, lot 147, consigned by the above
Assen and Christine Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

EXHIBITION

Harmer Rooke Galleries, New York, *Fine Pre-Columbian Art from the Collection of Mr. and Mrs. Peter G. Wray*, October 9, 1984 - January 5, 1985
The Denver Art Museum, 1987
National Museum of Women in the Arts, Washington D.C., 1987 - 1988
The Indianapolis Museum of Art, *The Wally and Brenda Zollman Collection of Pre-Columbian Art*, December 3, 1988 - February 26, 1989; additional venue:
Indiana University Art Museum, Bloomington, June 13 - September 10, 1989

LITERATURE

Fine Pre-Columbian Art from the Collection of Mr. and Mrs. Peter G. Wray, Harmer Rooke Galleries, New York, 1984, fig. 218
Lee Parsons, John B. Carlson, and Peter David Joralemon, *The Wally and Brenda Zollman Collection of Pre-Columbian Art*, Indianapolis, 1988, p. 64, no. 36

CATALOGUE NOTE

Brilliant apple-green jade was the ultimate color and material used by the Maya for ornaments of the elite and royal class. No other natural substance reinforced their connection to fertility, water, and the sacred power that defined their legitimacy more than jade.

Known as *chalchihuitl*, jade was classified by color, purity, and luster, with the variations given different names, according to the colonial chronicles.

Laura Filloy Nadal discussed the historical sources referring to jade and hard greenstone, noting "[...] all types of *chalchihuitl* were thought to emit a fresh, moist vapor that caused the plants above them to grow greener than the rest of the surrounding vegetation."[1] The essence of jade was a fresh, life-giving breath.

This large pendant is carved with the central face of the Sun deity with severe features, including large, recessed eyes and prominent cheeks. The guilloche mat symbols, a recognized symbol of rulership, flank the face, with feathers at each end. Above the heavy brow are the knotted bands of a headdress. The pendant is pierced in several places for attachment and suspension, including a long axial groove on the reverse, and double perforations at each short end.

Cf. For examples of jade sun god deity heads, see Tatiana Proskouriakoff, *Jades from the Cenote of Sacrifice, Chichen Itza, Yucatan*, Cambridge, Massachusetts, 1974, p. 139, pl. 59.

[1] "Forests of Jade, Luxury Arts and Symbols of Excellence in Ancient Mesoamerica", in Joanne Pillsbury, Timothy Potts, Kim N. Richter, eds., *Golden Kingdoms: Luxury Arts in the Ancient Americas,* Los Angeles, 2017, p. 67.

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Property from the Collection of Assen and Christine Nicolov

23

Maya Slate Mirror-Back

Early Classic, circa AD 250 - 450

Estimate: 10,000 - 15,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maya Slate Mirror-Back
Early Classic, circa AD 250 - 450

Diameter: 5 ¼ in (13.3 cm)

PROVENANCE

Emile and Lin Deletaille, Brussels, acquired in 1971
Private Collection, California, acquired from the above
Sotheby's, New York, May 28, 1997, lot 180, consigned by the above
Assen and Christine Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

LITERATURE

Nicholas M. Hellmuth, *The Surface of the Underwaterworld: Iconography of the Gods of Early Classic Maya Art in Peten, Guatemala,* Culver City, California, 1987, fig. 134
Nicholas M. Hellmuth, *Monsters and Men in Pre-Columbian Art*, Graz, 1987, p. 232, fig. 490
Karl A. Taube, et. al., "The Murals of San Bartolo, El Petén, Guatemala. Part 2: The West Wall," *Ancient America*, No. 10, 2010, p. 51, fig. 34c

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Property from the Collection of Assen and Christine Nicolov

24

Maya Blackware Carved Vessel

Late Classic, circa AD 550 - 950

Estimate: 6,000 - 8,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maya Blackware Carved Vessel
Late Classic, circa AD 550 - 950

Height: 6 ¾ in (17 cm)

PROVENANCE

Dan Michel, Chicago, probably acquired before the late 1970s
American Private Collection, acquired in 1991
Sotheby's, New York, May 16, 2014, lot 231, consigned by the above
Assen and Christine Nicolov, Seattle, acquired after the above auction
Thence by descent to the present owner

CATALOGUE NOTE

Molded bands of the crocodilian earth monster decorate each side of the vessel. His ominous and powerful body rises at a sharp diagonal as if emerging from the base. The modeling carefully defines the scaly body, sharp teeth within the long snout and short crests along head and back. The rim is encircled by a narrow band of stylized avian heads.

This saurian creature is a continuation of the Olmec 'dragon', also shown on Preclassic ceramics in the rising diagonal form. It is a composite creature associated with forces of rain, earth and fertility.

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Property from the Alex and Marie Manoogian Foundation

25

Maya Stone Effigy Head Hacha

Late Classic, circa AD 550 - 950

Estimate: 7,000 - 10,000 USD

DESCRIPTION

Property from the Alex and Marie Manoogian Foundation

Maya Stone Effigy Head Hacha
Late Classic, circa AD 550 - 950

Height: 10 ¾ in (27.3 cm)

PROVENANCE

Alexander Acevedo, New York
Sotheby's, New York, November 27, 1984, lot 187, consigned by the above
Acquired after the above sale by the present owner

LITERATURE

Edwin M. Shook and Elayne Marquis, *Secrets in Stone: Yokes, Hachas and Palmas from Southern Mesoamerica*, Philadelphia, 1996, p. 212, cat. no. U65

CATALOGUE NOTE

This elegant, slender hacha is carved with two prominent animal heads, with the large-eyed grinning creature, possibly a bat, surmounted by the gaping mouth of a serpent with a recessed, oval eye, and short, coiled tail. The animals' features create a lively interplay of geometry.

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Art of Africa, Oceania, and the Americas

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Property from a Private Collection, Israel

26

Maya Lidded Blackware Tripod Vessel

Early Classic, circa AD 250 - 450

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Property from a Private Collection, Israel

Maya Lidded Blackware Tripod Vessel
Early Classic, circa AD 250 - 450

Height, with lid: 10 ¼ in (26 cm)

PROVENANCE

New York Trade
Private Collection, California, acquired from the above in the 1980s
Sotheby's, New York, May 17, 2000, lot 154, consigned by the above
Private Collection, New York, acquired at the above auction
Sotheby's, New York, May 23, 2023, lot 60, consigned by the above
Private Collection, Israel, acquired at the above auction
Thence by descent to the present owner

EXHIBITION

Los Angeles County Museum of Art, December 1993 - April 1995

CATALOGUE NOTE

The thin-walled blackware vessels of the Early Classic era include some of the most elegant ceramics, showing the distinctive influence of Teotihuacan, the most powerful entity of Mesoamerica in the Classic era.

Supported on the openwork slab feet, the slightly curving walls are incised in plano-relief with a continuous band of the dramatic undulating serpent, *och chan*, with massive openwork jaw and bifurcated tongue issuing forth.

Och chan, commonly referred to as the bearded dragon, is a mythical composite of a bearded, sometimes antlered creature. His presence, often emitting deified ancestors from his gaping jaw, signifies extreme ceremonies and events. On this vessel, his lower jaw is trimmed by the beard and flaming crests run along the upper jaw and head. His scaly body terminates in cross-hatched rattles. The lid is incised with a continuous wavy band of watery elements with air bubbles shown on the curls, with the emerging head of a youthful deity as handle. He wears a specific headband (one tie now missing) tied around a tasseled headdress, earflares ornament his lobes. The recessed areas are highlighted by red pigment overall.

Cf. For another blackware incised tripod vessel that was likely part of the same workshop, see Sotheby's, New York, May 17, 2000, lot 155, now in the collection of Museum der Universität Tübingen MUT, inv. No. MUT-Pz-8. Also see mayavase.com K1742 and K1834 for other versions of *och chan*.

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Property from a Private Collection, Israel

27

Diquís Stone Figure

Period VI, circa AD 1000 - 1500

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Property from a Private Collection, Israel

Diquís Stone Figure
Period VI, circa AD 1000 - 1500

Height: 15 ¼ in (38.7 cm)

PROVENANCE

Andre Emmerich, New York
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on November 3, 1967
Thence by descent from the above
Sotheby's, New York, May 11, 2012, lot 9, consigned by the above
Private Collection, New York, acquired at the above auction
Sotheby's New York, May 23, 2023, lot 47, consigned by the above
Private Collection, Israel, acquired at the above auction
Thence by descent to the present owner

EXHIBITION

The Museum of Primitive Art, New York, *Precolumbian Art in New York, Selections from Private Collections,* September 12 - November 9, 1969

LITERATURE

Julie Jones, *Precolumbian art in New York: selections from private collections*, New York, 1969, p. 44, fig. 197

CATALOGUE NOTE

Of imposing and dramatic form, the rigid figure has exaggerated long arms folded on his broad rectangular torso indicative of a submissive posture. With the rounded head sunk deeply into the body, his stylized face evokes a shamanic or supernatural form with the grinning mouth, large rounded eyes and broad nose. The figure is the classic peg-base style of the Diquís region of southern Costa Rica, which is well known for fine stone sculpture including perfectly formed stone spheres, some as large as two meters in diameter. The peg-base figures may have been associated with such objects, and were likely placed in stone-lined sockets in ceremonial compounds.

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Property from the Collection of Assen and Christine Nicolov

28

Veracruz Stone Yoke

Late Classic, circa AD 550 - 950

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Veracruz Stone Yoke
Late Classic, circa AD 550 - 950

Length: 14 ¾ in (37.5 cm)

PROVENANCE

Jean-Louis Sonnery, Paris, acquired between the mid 1950s and mid 1960s
Merrin Gallery, New York
Sotheby's, New York, May 28, 1997, lot 171, consigned by the above
Assen and Christine Nicolov, Seattle, acquired at the above auction
Thence by descent to the present owner

CATALOGUE NOTE

The enigmatic stone sculptures known as yokes are one of the three types of sculptures associated with the Pre-Columbian ballgame.

The ballgame is one of the most defining features of ancient Mesoamerica with the carved yokes, hachas, and palma sculptures providing the link to this ceremonial game. Over 1500 ballcourts are known to exist in various parts of Mexico and Guatemala, with the most famous ballcourts and relief panels at El Tajín. The ballgame had religious and cosmic significance as relayed in the sacred Maya epic of the *Popul Vuh*. The ballcourt is considered the entrance to the Underworld where the Hero Twins are summoned to play the Lords of the Underworld. The defeat and rebirth of the Twins is reimagined as the daily cycle of the sun and moon. The ballgame itself was a metaphor for constant interplay of life and death; the cosmic cycle of day and night.

It is widely accepted that stone yokes were impossible to wear during a game and thus were the ceremonial counterpart of the perishable wood or leather protective belts. Yokes are frequently carved as toads who deftly transverse levels of the earth; thus the intended wearer of a yoke was placed at the nexus of the two worlds. The stone yoke is a symbol of authority and a vehicle empowering the wearer in the ″symbolic significance of transformation″.[1] A yoke entitled one to perform rites and ceremonies. Yokes were also buried in tombs with other accouterments of hachas and palmas, signifying their importance for success and stature in the afterlife.

On this yoke, the surface is fluidly carved with abstract and stylized elements of the quintessential earth monster, an amphibious frog or toad that traverses the realms of earth and water, moving between the levels of the world. The curving front displays the upturned snout and a bipartite tongue descends below. Scrollwork covers the sides and top, filling every surface, with a deep horizontal groove sweeping across the midline. The gray-green stone is highlighted by red pigment remaining within some incised areas.

[1] Edwin M. Shook and Elayne Marquis, *Secrets in Stone, Yokes, Hachas and Palmas from Southern Mesoamerica,* Philadelphia, 1996, p. 6

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/veracruz-stone-yoke

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from the Collection of Justin Kerr

29

Large Veracruz Standing Figure of a Priest

Remojadas, Late Classic, circa AD 550 - 950

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Property from the Collection of Justin Kerr

Large Veracruz Standing Figure of a Priest
Remojadas, Late Classic, circa AD 550 - 950

Height: 31 ¾ in (80.7 cm)

PROVENANCE

Merrin Gallery, New York
Acquired from the above by Justin and Barbara Kerr, New York, in 1969

EXHIBITION

Hillwood Art Gallery, Long Island University, Brookville, New York, *Ceremonial Art of Ancient Veracruz,* November 27, 1987 - February 7, 1988, and the subsequent symposiums: Fine Arts Museum of Long Island, Hempstead, New York, *Veracruz Connection: The Impact on Mesoamerican Civilization,* February 13, 1988 - March 27, 1988; Fine Arts Museum of Long Island, Hempstead, New York, *Veracruz and the Development of Mesoamerican Civilization*, July 4 - 8, 1988

LITERATURE

Marilyn Goldstein, *Ceremonial Art of Ancient Veracruz,* Brookville, New York, 1987, front cover, and cat. no. 72
Michael D. Coe and Rex Koontz, *Mexico: From the Olmecs to the Aztecs*, London, 1994, (4th edition), pp. 119 and 121, fig. 97; and 2002, (5th edition), pp. 143-144, fig. 106

CATALOGUE NOTE

The Remojadas region of Veracruz is renowned for the tradition of hollow ceramic figures, the most familiar are the 'sonrientes', mass produced in the mold-made technique. Marilyn Goldstein described Veracruz sculpture with distinct traditions that define the region apart from the influence from Central Mexico and the Maya area. Attention to movement, gesture, and open mouths suggesting breath or voice are characteristic. Large scale ceramic figures ″reach an expressive and technological height,″[1] famously seen at the sanctuaries where figures may have formed a type of theater or audience around a central deity or figure.

This full-bodied figure wearing solely a long skirt, bears a vitality and empathy in the gesture of awe and reverence. The jewelry of the two-tiered necklace of shell or possibly bones, and earrings carved as hands reference a cult of renewal.[2] The perforations on front and sides serving as vents would also have made the figure portable. Areas of the coiffure are highlighted by black chapapote.

Cf. For a related figure, see Olga Hammer, ed., *Ancient Art of Veracruz*, Los Angeles, 1971, fig. 38, p. 56.

[1] Marilyn M. Goldstein, *Ceremonial Sculpture of Ancient Veracruz*, Brookville, New York,1988, p. 14, see also p. 40

[2] It is suggested that as a female figure, she represents *Cihuateteo*, the goddess of women who die in childbirth, see Michael Coe and Rex Koontz, *Mexico, from the Olmecs to the Aztecs*, New York, 2002 (5th edition, first printed in 1962), p. 144

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/large-veracruz-standing-figure-of-a-priest

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from The Miller Family Collection, Chicago

30

Veracruz Seated Figure

Remojadas, Classic, circa AD 450 - 650

Estimate: 5,000 - 7,000 USD

☐ No Reserves

DESCRIPTION

Property from The Miller Family Collection, Chicago

Veracruz Seated Figure
Remojadas, Classic, circa AD 450 - 650

Height: 16 in (40.6 cm)

PROVENANCE

The Miller Family Collection, Chicago, acquired by 1971 (listed in the November 16, 1971 appraisal of the collection)
Thence by descent to the present owner

CATALOGUE NOTE

The Remojadas style figures are consistently in set postures seated cross-legged or with arms on raised knees. One of the particular differentiating traits are the style of eyes, ranging from the incised eyes, double-wedge type, to the beaded eyes covered in black bitumen, such as the subject figure. Blackened highlights, cicatrice tattoos and the extreme open mouth bearing teeth, distinguish this intense, sensitively composed figure.

Cf. Marilyn M. Goldstein, *Ceremonial Sculpture of Ancient Veracruz,* Brookville, New York, 1988, p. 53, fig. 46

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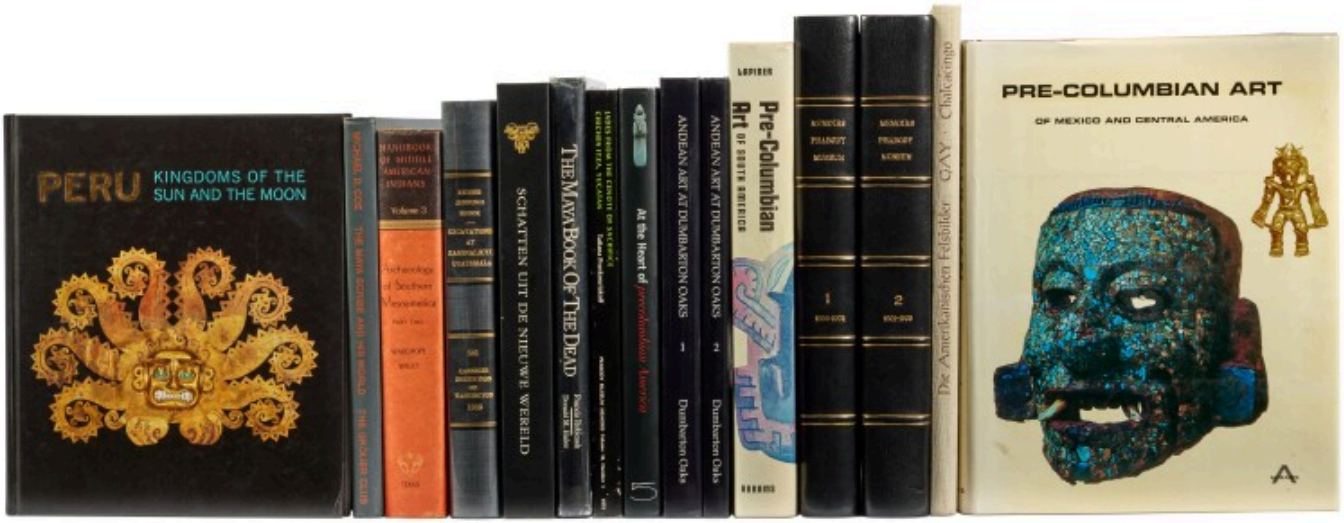
https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/veracruz-seated-figure

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET


PERU
KINGDOMS OF THE SUN AND THE MOON
SCHATTEN UIT DE NIEUWE WERELD
THE MAYA BOOK OF THE DEAD
Pre-Columbian Art
ANDEAN ART AT DUMBARTON OAKS
PRE-COLUMBIAN ART
OF MEXICO AND CENTRAL AMERICA

Property from the Collection of Assen and Christine Nicolov

31

The Pre-Columbian Art Library of Assen and Christine Nicolov

Estimate: 2,000 - 4,000 USD

☐ No Reserves ∏ Monumental Item GP New York Gantry Point Warehouse

DESCRIPTION

The Pre-Columbian Art Library of Assen and Christine Nicolov

Comprising approximately 900 books on Maya, ancient Mexico, Central America, and Andean art, including auction catalogues.

PROVENANCE

Assen and Christine Nicolov, Seattle
Thence by descent to the present owner

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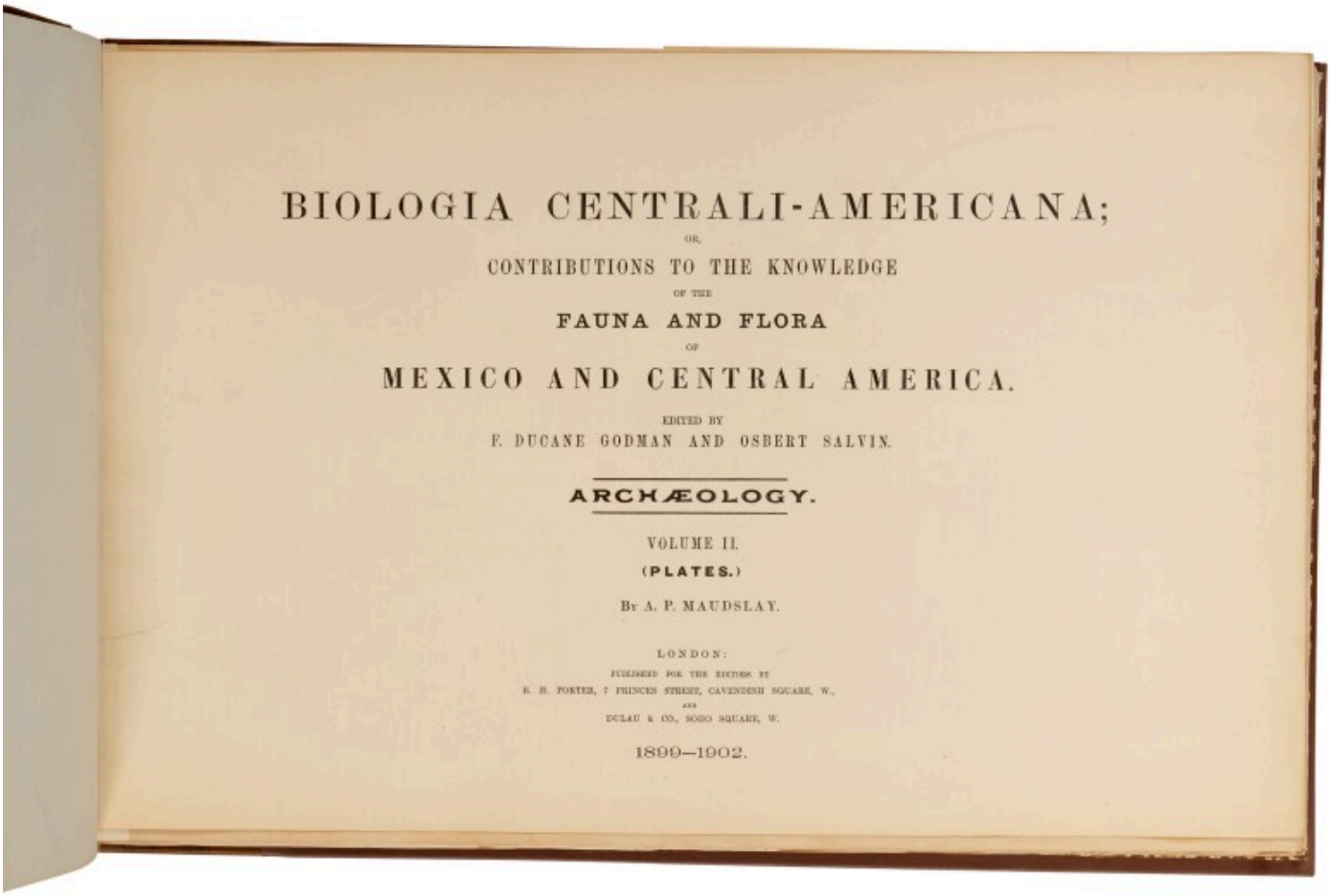
https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/the-pre-columbian-art-library-of-assen-and

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET


BIOLOGIA CENTRALI-AMERICANA;

OR,

CONTRIBUTIONS TO THE KNOWLEDGE

OF THE

FAUNA AND FLORA

OF

MEXICO AND CENTRAL AMERICA.

EDITED BY

F. DUCANE GODMAN AND OSBERT SALVIN.

ARCHÆOLOGY.

VOLUME II.

(PLATES.)

By A. P. MAUDSLAY.

LONDON:

PUBLISHED FOR THE EDITORS BY

R. H. PORTER, 7 PRINCES STREET, CAVENDISH SQUARE, W.,

AND

DULAU & CO., SOHO SQUARE, W.

1899–1902.

Property from the Collection of Assen and Christine Nicolov

32

Maudslay, Alfred Percival, and Goodman, J.T. | Biologia Centrali-Americana

Estimate: 6,000 - 8,000 USD

☐ No Reserves

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Maudslay, Alfred Percival, and Goodman, J.T.
Biologia Centrali-Americana. Contributions to the Knowledge of the Fauna and Flora of Mexico and Central America. Archaeology. *London: R.H. Porter and Dulau & Co., 1889–1902* (text and plates)*; 1897* (appendix)

PROVENANCE

Princess Evangeline Zalstem-Zalessky, New York (bookplate in the second copy of the appendix only)
Hammond Museum Library, North Salem, New York, donated by the above in 1967
Assen and Christine Nicolov, Seattle
Thence by descent to the present owner

CATALOGUE NOTE

2 text vols., folio (312 x 240 mm), and 4 plate vols., oblong folio (490 x 317 mm). 393 plates, including autotypes, photogravures, and lithographs, some folding or double-page, and occasional tinted or hand-colored examples; light intermittent toning, a number of plates exhibiting offsetting. Text volumes in contemporary half morocco, spines gilt in compartments, marbled edges; some rubbing, upper joint of vol. II partially split. Clamshell box. Plate volumes in modern morocco-backed portfolios, lettered in gilt; hinges reinforced. [With:] A second copy of the Appendix (*The Archaic Maya Inscriptions*, 1897), in original printed blue wrappers; worn, chipped, and restored.

First edition of the complete archaeological section of the *Biologia Centrali-Americana*—a monumental record of Mayan ruins, glyphs, and architecture. Issued in seventeen parts between 1889 and 1902, these volumes represent one of the earliest and most comprehensive photographic and descriptive surveys of Mesoamerican civilization.

The *Biologia Centrali-Americana* as a whole was conceived as an ambitious survey of the region's natural history and cultural heritage. While the majority of the series was dedicated to botany and zoology, the inclusion of the archaeological series—authored by Alfred P. Maudslay—marked a significant expansion of the project. Godman himself remarked that Maudslay's excavations and pioneering use of photography "made a valuable addition to our knowledge of the country."

The plates depict stelae, sculpture, site plans, and hieroglyphic inscriptions, with extensive documentation of sites such as Copán, Quiriguá, Palenque, and Tikal. Goodman's *Appendix* is a foundational text in Maya epigraphy.

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/maudslay-alfred-percival-and-goodman-j-t-biologia

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from the Collection of Assen and Christine Nicolov

33

Rivero, Mariano Eduardo de, and Johann Jakob von Tschudi | Antigüedades Peruanas

Estimate: 3,000 - 5,000 USD

☐ No Reserves

DESCRIPTION

Property from the Collection of Assen and Christine Nicolov

Rivero, Mariano Eduardo de, and Johann Jakob von Tschudi Antigüedades Peruanas. *Vienna: Imprenta Imperial de la Corte y del Estado, 1851*

PROVENANCE

Assen and Christine Nicolov, Seattle
Thence by descent to the present owner

CATALOGUE NOTE

2 volumes, 4to and oblong folio (text: 284 x 220 mm; plates: 422 x 549 mm). Text: With half-title and tinted lithographic frontispiece, wood-engraved illustrations in text, musical notation, and several lengthy bilingual passages in Spanish and Quechua; foxing primarily to frontispiece, lightly toned. Plates: 60 lithographed plates, including 40 finely hand-colored, many heightened in gum arabic; minor foxing and marginal soiling to a few plates. Modern quarter morocco.

First edition of a pioneering archaeological and ethnographic study of ancient Peru, and the earliest work to visually document Incan mummies, artifacts, and monuments at scale.

The result of more than a decade of fieldwork by Rivero, Director of the National Museum in Lima, and the Swiss naturalist Tschudi, Antigüedades Peruanas remains a cornerstone in the study of pre-Columbian cultures. The text includes chapters on government, religion, science, astronomy, medicine, and language—reproducing passages in Quechua from Fernando de Avendaño's 1648 bilingual sermons, alongside a bibliography of Quechuan grammars.

The plate volume includes hand-colored lithographs of crouched mummies, burial clothing, musical instruments, whistling vessels, ceramics, textiles, and architectural plans of sites such as Chan Chan.

"A work of great importance on the ethnology and antiquities of Peru" (Sabin).

REFERENCES:
Sabin 71642–43; Palau 270430

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/rivero-mariano-eduardo-de-and-johann-jakob-von

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

34

Dayak Mask, East Kalimantan, Indonesia

Estimate: 3,000 - 5,000 USD

☐ No Reserves

DESCRIPTION

Property from an American Private Collection

Dayak Mask, East Kalimantan, Indonesia

Height: 12 ¼ in (31 cm); Depth: 7 ⅞ in (20 cm)

Wood, pigments, fibre

PROVENANCE

Mathias Komor, New York (inv. no. N813)
Acquired from the above by the present owner on September 6, 1969

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/dayak-mask-east-kalimantan-indonesia

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

35

Shield, May River, East Sepik Province, Papua New Guinea

Estimate: 2,000 - 3,000 USD

☐ No Reserves

DESCRIPTION

Property from an American Private Collection

Shield, May River, East Sepik Province, Papua New Guinea

Length: 65 ¼ in (165.7 cm)

Wood, pigments, bamboo

PROVENANCE

Ingeborg de Beausacq, New York, presumably collected *in situ*
Acquired from the above by the present owner by the early 1970s

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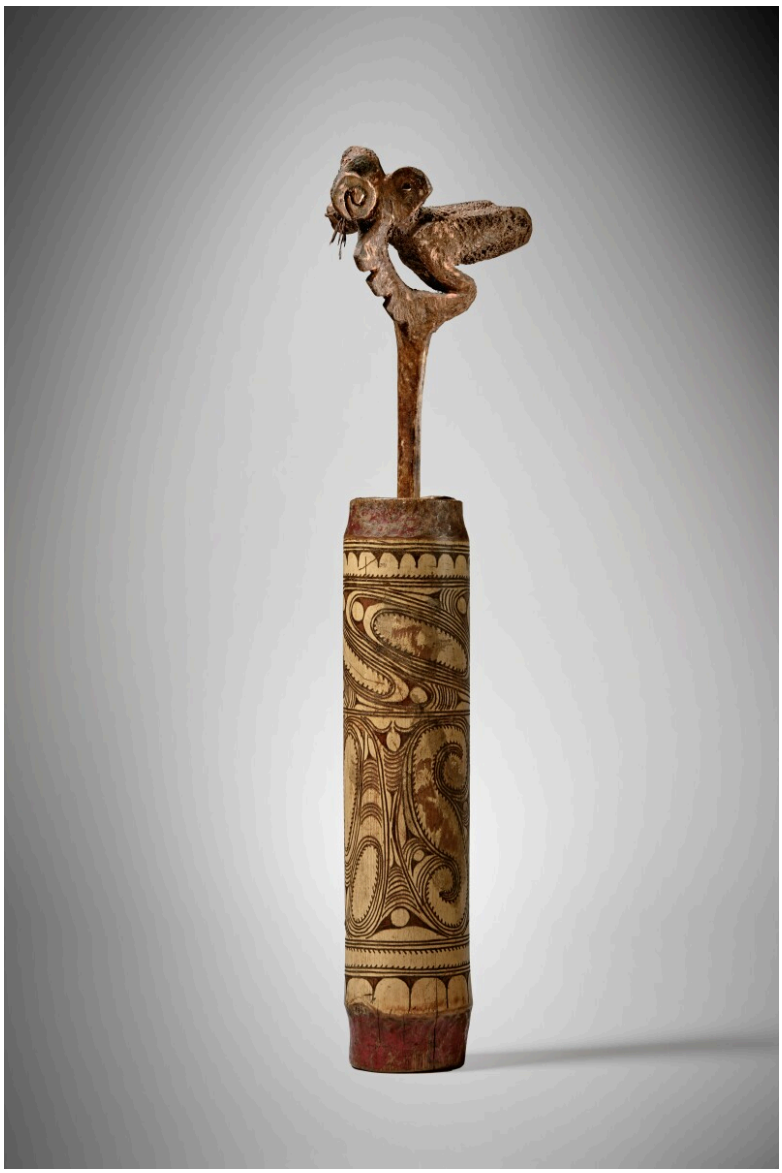
https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/shield-may-river-east-sepik-province-papua-new

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET



Property from an American Private Collection

36

Iatmul Limestick and Container, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 3,000 - 5,000 USD

☐ No Reserves

DESCRIPTION

Property from an American Private Collection

Iatmul Limestick and Container, Middle Sepik River, East Sepik Provenance, Papua New Guinea

Height (overall): 15 ¼ in (38.7 cm); Height (limestick): 14 ⅜ in (36.5 cm); Height (container): 9 ¼ in (23.5 cm)

Northern Cassowary (*Casuarius unappendiculatus*) bone, bamboo, pigments, copper pin

PROVENANCE

Mathias Komor, New York (inv. no. M780)
Acquired from the above by the present owner on March 2, 1968

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/iatmul-limestick-and-container-middle-sepik-river

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

37

Mask, Lower Sepik River Region, East Sepik Province, Papua New Guinea

Estimate: 25,000 - 35,000 USD

DESCRIPTION

Property from a Private Collection, New York

Mask, Lower Sepik River Region, East Sepik Province, Papua New Guinea

Height: 14 ⅜ in (36.5 cm)

Wood, pigments, gum or resin, fibre

PROVENANCE

James T. Hooper, Arundel, Sussex, acquired in Swanage, Dorset, in 1951
Christie's, London, *Melanesian and Polynesian Art from the James Hooper Collection*, June 19, 1979, lot 24
Carlo Monzino, Lugano-Castagnola, acquired at the above auction
Private Collection, acquired by descent from the above
Sotheby's, New York, May 19, 2001, lot 17, consigned by the above
Kirby Kallas-Lewis, Seattle, acquired at the above auction
Acquired from the above by the present owner on June 3, 2002

LITERATURE

Steven Phelps, *Art and Artifacts of the Pacific, Africa, and the Americas: The James Hooper Collection*, London, 1976, p. 230, pl. 125, cat. no. 986, (illustrated), and p. 432, cat. no. 986 (listed)

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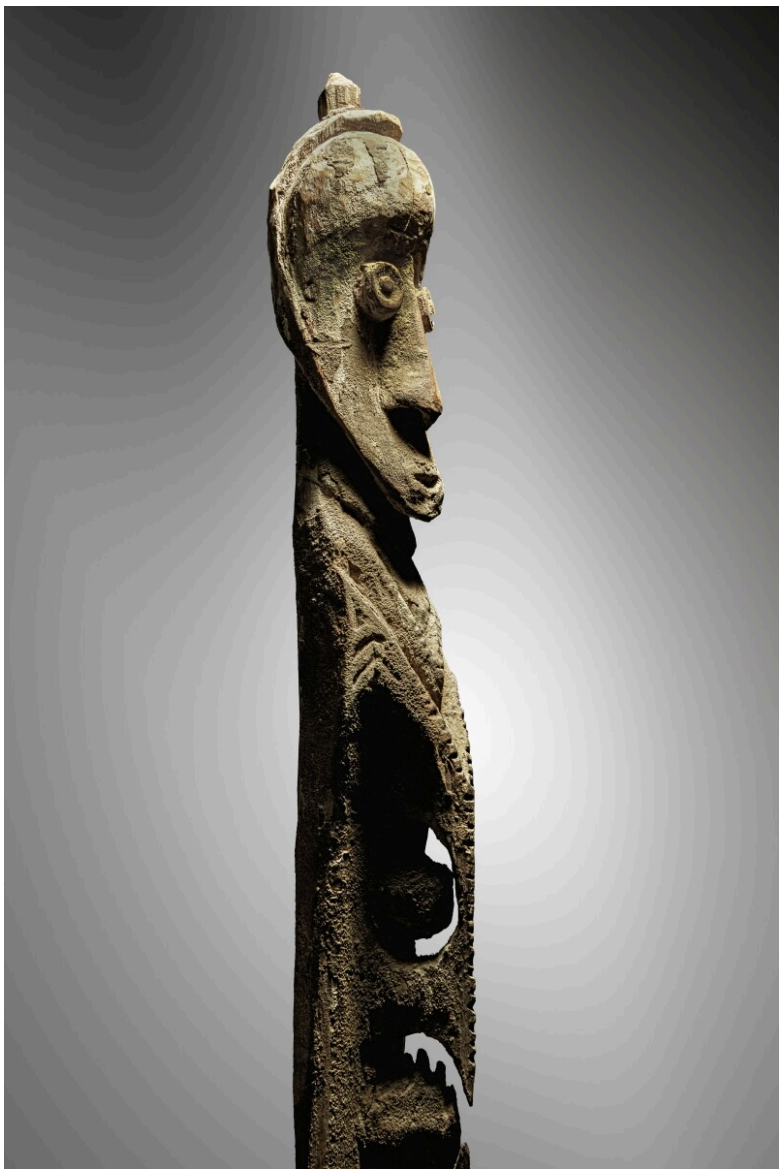
https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/mask-lower-sepik-river-region-east-sepik-province

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET



38

Inyai-Ewa Hunting Spirit Figure, Upper Karawari River, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 15,000 - 25,000 USD

DESCRIPTION

Property from a Private Collection, New York

Inyai-Ewa Hunting Spirit Figure, Upper Karawari River, Middle Sepik River, East Sepik Province, Papua New Guinea

Length: 43 ½ in (110.5 cm)

Wood, encrusted patina

PROVENANCE

Maurice Bonnefoy, D'Arcy Galleries, New York, acquired by 1968
Australian Private Collection
Kirby Kallas-Lewis, Seattle
Acquired from the above by the present owner on May 31, 2001

EXHIBITION

D'Arcy Galleries, New York, *The Caves of Karawari*, April 27 - June 8, 1968

LITERATURE

Eike Haberland, *The Caves of Karawari*, New York, 1968, n.p., cat. no. 99

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/inyai-ewa-hunting-spirit-figure-upper-karawari

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

39

Inyai-Ewa Sculpture, Karawari River, East Sepik Province, Papua New Guinea

Estimate: 4,000 - 6,000 USD

☐ No Reserves

DESCRIPTION

Property from an American Private Collection

Inyai-Ewa Sculpture, Karawari River, East Sepik Province, Papua New Guinea

Height: 28 ¼ in

Wood

PROVENANCE

Mathias Komor, New York (inv. no. M320)
Acquired from the above by the present owner on October 28, 1967

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

40

Iatmul Ceremonial Lime Container, Middle Sepik River Region, Papua New Guinea

Estimate: 10,000 - 15,000 USD

DESCRIPTION

Property from a Private Collection, New York

Iatmul Ceremonial Lime Container, Middle Sepik River Region, Papua New Guinea

Length: 31 in (78.7 cm)

Bamboo, wood, rattan, pigments

PROVENANCE

Maurice Bonnefoy, New York, acquired in the 1960s
Christie's, Amsterdam, December 12, 2000, lot 579, consigned by the estate of the above
Kirby Kallas-Lewis, Seattle, acquired at the above auction
Acquired from the above by the present owner on June 3, 2002

EXHIBITION

Musée d'Ethnographie de Neuchâtel, *Art d'Océanie*, June 27 - December 31, 1970
Tribal Art Centre, Basel, *Authority and Ornament: Art of the Sepik River, Papua New Guinea*, January 31 - June 28, 1985

LITERATURE

Musée d'Ethnographie de Neuchâtel, ed., *Art d'Océanie*, Neuchâtel, 1970, cat. no. 865
Suzanne Greub, ed., *Authority and Ornament: Art of the Sepik River, Papua New Guinea*, Basel, 1985, cat. no. 41

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

41

Elema Bullroarer, Gulf of Papua, Gulf Province, Papua New Guinea

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Property from a Private Collection, New York

Elema Bullroarer, Gulf of Papua, Gulf Province, Papua New Guinea

Length: 14 ⅜ in (36.5 cm)

Wood, remnants of pigment

PROVENANCE

Kirby Kallas-Lewis, Seattle
Acquired from the above by the present owner on June 3, 2002

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/elema-bullroarer-gulf-of-papua-gulf-province-papua

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

42

Elema Spirit Board, Gulf of Papua, Gulf Province, Papua New Guinea

Estimate: 10,000 - 15,000 USD

DESCRIPTION

Property from a Private Collection, New York

Elema Spirit Board, Gulf of Papua, Gulf Province, Papua New Guinea

Height: 47 in (119.4 cm)

Wood, pigments

PROVENANCE

Kirby Kallas-Lewis, Seattle
Acquired from the above by the present owner

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

43

Mask, Gazelle Peninsula, New Britain, Bismarck Archipelago, Papua New Guinea

Estimate: 15,000 - 25,000 USD

Restricted Species

DESCRIPTION

Property from an American Private Collection

Mask, Gazelle Peninsula, New Britain, Bismarck Archipelago, Papua New Guinea

Height: 13 ¾ in (35 cm)

The interior inscribed in black ink: "32846. Parkinson"

Blue-Eyed Cockatoo (*Cacatua opthalmica*) and Purple-Bellied Lory (*Lorius hypoinochrous*) feathers, bark, lime-clay mixture, bamboo, leaves, fibre, remains of pigment

PROVENANCE

Richard Parkinson, Herbertshöhe (present day Kokopo), New Britain, collected *in situ*
Linden-Museum, Stuttgart (inv. no. 32846), acquired from the above in 1903
Ludwig Bretschneider, Munich, acquired from the above by exchange on February 19, 1969
Mathias Komor, New York (inv. no. I150), presumably acquired from the above
Acquired from the above by the present owner on January 17, 1970

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Scottish Private Collection

44

Club, Santa Cruz Islands, Solomon Islands

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Property from a Scottish Private Collection

Club, Santa Cruz Islands, Solomon Islands

Length: 20 ⅞ in (53 cm)

Wood, pigments

The handle inscribed in black ink: "SANTA CRUZ. [/] MRS EDGELL HUNT [/] COLL. LWRNC. 1898. [/] P."

PROVENANCE

Emily Edgell Hunt, London
George Fabian Lawrence (better known as "Stoney Jack"), London, presumably acquired from the above or acting as her agent
General Augustus Henry Lane Fox Pitt-Rivers, Rushmore, Dorset, acquired from the above in 1898
Alexander Lane Fox Pitt-Rivers, Rushmore, Dorset, by descent from the above by 1900
Captain George Pitt-Rivers, The Manor, Hinton St Mary, Dorset, by descent from the above by 1927
Stella Edith Lonsdale (Pitt-Rivers), London and Garéoult, by descent from the above by 1966
Probably Sotheby's, London, March 30, 1981, lot 115 (part), consigned by the above
British Trade, acquired at the above auction
Acquired by the present owner at an English country auction some years ago

EXHIBITION

The Pitt-Rivers Museum, Farnham, Dorset, 1898 - circa 1965

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/club-santa-cruz-islands-solomon-islands

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

45

Inlaid Shield, Solomon Islands

Estimate: 4,000 - 6,000 USD

DESCRIPTION

Property from a Private Collection, New York

Inlaid Shield, Solomon Islands

Wood, mother-of-pearl, Parinarium resin

Length: 55 ⅞ in (141.9 cm)

PROVENANCE

Kevin Conru, Brussels
Acquired from the above by the present owner

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Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Scottish Private Collection

47

Maori Short Club, New Zealand

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Property from a Scottish Private Collection

Maori Short Club, New Zealand

Length: 12 ⅞ in (32.7 cm)

Greywacke

PROVENANCE

Acquired by the present owner at an English country auction some years ago

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/maori-short-club-new-zealand

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Scottish Private Collection

48

Pounder, Maupiti, Society Islands

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Property from a Scottish Private Collection

Pounder, Maupiti, Society Islands

Height: 6 ⅜ in (16.3 cm)

Volcanic stone

PROVENANCE

Leo and Lillian Fortess, Honolulu (inv. no. 1781)
David Letham, Edinburgh
Acquired from the above by the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/pounder-maupiti-society-islands

Art of Africa, Oceania, and the Americas

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Property from a Private Collection, Seattle

49

Ground Stone Stirrup Maul, Northwest Coast

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Property from a Private Collection, Seattle

Ground Stone Stirrup Maul, Northwest Coast

Height: 6 ⅝ in (16.8 cm); Length: 6 ½ in (16.5 cm)

Stone, possibly granite

PROVENANCE

Found by the grandfather of the present owner in Murder Cove, Admiralty Island, Alaska during an historically low tide

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/ground-stone-stirrup-maul-northwest-coast

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

50

Tlingit Shaman's Figure of a Bound Witch, Southeast Alaska

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Property from a Private Collection

Tlingit Shaman's Figure of a Bound Witch, Southeast Alaska

Length: 8 ½ in (21.6 cm)

Wood, pigments

PROVENANCE

Presumably an English Private Collection
American Trade, acquired at an English country auction in the 1980s
Acquired from the above by the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/tlingit-shamans-figure-of-a-bound-witch-southeast

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

51

Western Apache Lidded Olla, Arizona

Estimate: 30,000 - 50,000 USD

DESCRIPTION

Property from an American Private Collection

Western Apache Lidded Olla, Arizona

Height: 21 ¼ in (54 cm); Diameter: 16 ¾ in (42.6 cm)

PROVENANCE

Walter J. Lubkin, presumably acquired *in situ* circa 1908, while working as a photographer for the United States [Land] Reclamation Service
Thence by descent
Bob Adams, Tucson, Arizona, acquired from the above
American Private Collection, acquired from the above in 1989

EXHIBITION

The Metropolitan Museum of Art, New York, long-term loan (inv. no. L.2013.90.37a), October 1, 2013 - August 1, 2017

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/western-apache-lidded-olla

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from an American Private Collection

52

Basket with Gopher Snake Design, Attributed to Mary Weldon (Kawaiisu)

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Property from an American Private Collection

Basket with Gopher Snake Design, Attributed to Mary Weldon (Kawaiisu)

Height: 5 ½ in (14 cm); Diameter: 13 ¼ in (33.8 cm)

PROVENANCE

Probably woven by Mary Weldon, Kelso Valley, California
Bob Adams, Tucson, Arizona
Acquired by the present owner from the above in 1991

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/kawaiisu-mrs-weldon-basket-with-gopher-snake

Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

53

Cooking Basket, Attributed to Lucy Pete Fisher (Nyyhmy [Western Mono] or Choinumni Yokuts)

Estimate: 7,000 - 10,000 USD

DESCRIPTION

Property from an American Private Collection

Cooking Basket, Attributed to Lucy Pete Fisher (Nyyhmy [Western Mono] or Choinumni Yokuts)

Height: 10 ½ in (26.7 cm); Diameter: 19 in (48.3 cm)

PROVENANCE

Probably woven by Lucy Pete Fisher, Squaw Valley, California
Balene McCormick, Santa Fe, New Mexico
James Economos, Santa Fe, New Mexico
Acquired from above by the present owner in 1991

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/cooking-basket-by-lucy-pete-dates-nyyhmy-western

Art of Africa, Oceania, and the Americas

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Property from a Private Collection

54

Kuba Powder Box, Democratic Republic of the Congo

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Property from a Private Collection

Kuba Powder Box, Democratic Republic of the Congo

Length: 11 ¼ in (28.6 cm); Height (including lid): 6 in (15.2 cm); Width: 5 ¾ in (14.6 cm)

Wood, pigments, fibre

PROVENANCE

Merton D. Simpson, New York (inv. no. 5[?][?]7)
Werner Muensterberger, New York
Acquired from the above by the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/kuba-powder-box-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

55

Kuba Friction Oracle, Democratic Republic of the Congo

Estimate: 2,000 - 3,000 USD

☐ No Reserves

DESCRIPTION

Property from an American Private Collection

Kuba Friction Oracle, Democratic Republic of the Congo

Length: 12 ⅞ in (32.7 cm)

Wood, fibre, ochre pigment

PROVENANCE

Mathias Komor, New York (inv. no. H78)
Acquired from the above by the present owner on April 29, 1971

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/kuba-friction-oracle-democratic-republic-of-the

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Property from an American Private Collection

56

Suku Helmet Mask, Democratic Republic of the Congo

Estimate: 4,000 - 6,000 USD

DESCRIPTION

Property from an American Private Collection

Suku Helmet Mask, Democratic Republic of the Congo

Height (including fibre collar): 18 in (45.7 cm)

Wood, pigments, fibre

PROVENANCE

Mathias Komor, New York (inv. no. H717)
Acquired from the above by the present owner on May 6, 1968

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/suku-helmet-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

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57

Yaka Mask, Democratic Republic of the Congo

Estimate: 20,000 - 30,000 USD

DESCRIPTION

Yaka Mask, Democratic Republic of the Congo

Length: 14 ½ in (36.8 cm)

Wood, pigments, woven raffia

PROVENANCE

Hans Himmelheber, Heidelberg, collected *in situ* before 1938
Erhard Weyhe, Weyhe Gallery, New York, acquired from the above, probably in 1940
Gertrude Weyhe Dennis, New York, acquired by descent from the above
Sotheby's, New York, November 20, 1991, lot 102, consigned by the above
Lance and Roberta Entwistle, London, acquired at the above auction
Jacques Germain, Montreal
Acquired from the above by the present owner

EXHIBITION

The Weyhe Gallery, New York, *African Negro Art: The Dr. Hans Himmelheber Collection*, January 2-31, 1940
Galerie Jacques Germain, Montreal, *Arts ancien de l'Afrique Noire*, 2006

LITERATURE

Jacques Germain, *Arts ancien de l'Afrique Noire. Volume III*, Montreal, 2006, p. 91

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/yaka-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

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Property from a Private Collection, New York

58

Luba Power Figure, Democratic Republic of the Congo

Estimate: 6,000 - 9,000 USD

Restricted Species

DESCRIPTION

Property from a Private Collection, New York

Luba Power Figure, Democratic Republic of the Congo

Height: 11 ¾ in (30 cm)

Wood, Duiker (*Cephalophus spp*. and *Sylvicapra grimmia*) horns, [possibly] Oribis (*Ourebia sp.*) horns, Nile Monitor Lizard (*Varanus niloticus*) skin, bovine and carnivora hair, chicken (*Gallus gallus*) feathers, ritually applied oil and other materials

PROVENANCE

Private Collection, New York, acquired in the mid-1980s
Thence by descent to the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/luba-power-figure-democratic-republic-of-the-congo

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Property from a Private Collection, New York

59

Luba Staff, Democratic Republic of the Congo

Estimate: 6,000 - 9,000 USD

DESCRIPTION

Property from a Private Collection, New York

Luba Staff, Democratic Republic of the Congo

Height (overall): 48 ¾ in (123.7 cm); Height (head and neck): 4 ¾ in (12 cm)

Wood, copper, iron, patina with traces of oil

PROVENANCE

Private Collection, New York, acquired in the 1980s
Thence by descent to the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/luba-staff-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

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Property from the Schlumberger Collection

60

Pre-Bembe or Buyu Figure of an Ancestor, Democratic Republic of the Congo

Estimate: 150,000 - 250,000 USD

DESCRIPTION

Property from the Schlumberger Collection

Pre-Bembe or Buyu Figure of an Ancestor, Democratic Republic of the Congo

Height: 29 in (73.7 cm)

Wood, heavily encrusted patina with ritual oil

PROVENANCE

Nicolas de Kun, Brussels, collected *in situ* in the 1950s
Probably John J. Klejman, New York, acquired from the above
Pierre Schlumberger, Houston, acquired in 1959, presumably from the above
Anne Schlumberger, Houston, acquired as a gift from the above in 1959
Thence by descent to the present owners

LITERATURE

Nicolas De Kun, "L'Art Boyo", *Africa-Tervuren*, Vol. XXV, No. 2, 1979, pp. 36-37, fig. 19

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/pre-bembe-or-buyu-figure-of-an-ancestor-democratic

Art of Africa, Oceania, and the Americas

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Property from a Private Collection

61

Kanyok Adze, Democratic Republic of the Congo

Estimate: 15,000 - 25,000 USD

☐ No Reserves

DESCRIPTION

Property from a Private Collection

Kanyok Adze, Democratic Republic of the Congo

Length: 21 ¼ in (54 cm); Length of blade: 9 ⅛ in (23.1 cm)

Wood, iron, celluloid (imitation ivory, or "ivorine")

PROVENANCE

Peter and Monika Wengraf, The Arcade Gallery, London
Private Collection, London, acquired from the above
Sotheby's, New York, *African and Oceanic Art from a Private Collection*, May 25, 1999, lot 234, consigned by the above
Acquired at the above auction

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/kanyok-adze-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

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Property from the Collection of Alexander Dobkin

62

Kota-Obamba Reliquary Guardian Figure, Gabon

Estimate: 15,000 - 25,000 USD

DESCRIPTION

Property from the Collection of Alexander Dobkin

Kota-Obamba Reliquary Guardian Figure, Gabon

Height: 17 ½ in (44.5 cm)

Wood, brass, copper

PROVENANCE

J. [Joseph?] Laporte, Chateau Neuf, Créon, Gironde, acquired by 1929
The University of Pennsylvania Museum of Archaeology and Anthropology (inv. no. 29-12-213), Philadelphia, acquired from the above in 1929
Alexander Dobkin, New York, acquired by the 1960s
Thence by descent to the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/kota-obamba-reliquary-guardian-figure-gabon

Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

63

Zande Knife, Democratic Republic of the Congo, and Kota or Fang Knife, Gabon

Estimate: 2,000 - 3,000 USD

☐ No Reserves

DESCRIPTION

Property from an American Private Collection

Two Kota or Fang Prestige Knives, Gabon

Height of Zande Knife (on the left in the catalogue photo): 18 ½ in (47 cm); width from point to point: 15 ½ in (39.4 cm)

Height of Kota or Fang Knife (on the right in the catalogue photo): 16 ½ in (41.9 cm); length of blade: 12 ⅛ in (30.8 cm)

Iron, brass, copper, wood, cloth

PROVENANCE

Probably from a Parke-Bernet auction, New York, late 1960s
Acquired at the above auction by the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/zande-knife-democratic-republic-of-the-congo-and

Art of Africa, Oceania, and the Americas

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64

Makonde Helmet Mask, Mozambique

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Makonde Helmet Mask, Mozambique

Height: 9 in (22.9 cm); Length: 10 in (25.4 cm)

Wood, hair, pigment

PROVENANCE

Merton D. Simpson, New York (inv. no. 6020)
Allan Stone, New York, presumably acquired from the above
Rago Arts, Lambertville New Jersey, October 19, 2018, lot 134 (part), consigned by the estate of the above
Jacques Germain, Montreal, acquired at the above auction
Acquired from the above by the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/makonde-helmet-mask-mozambique

Art of Africa, Oceania, and the Americas

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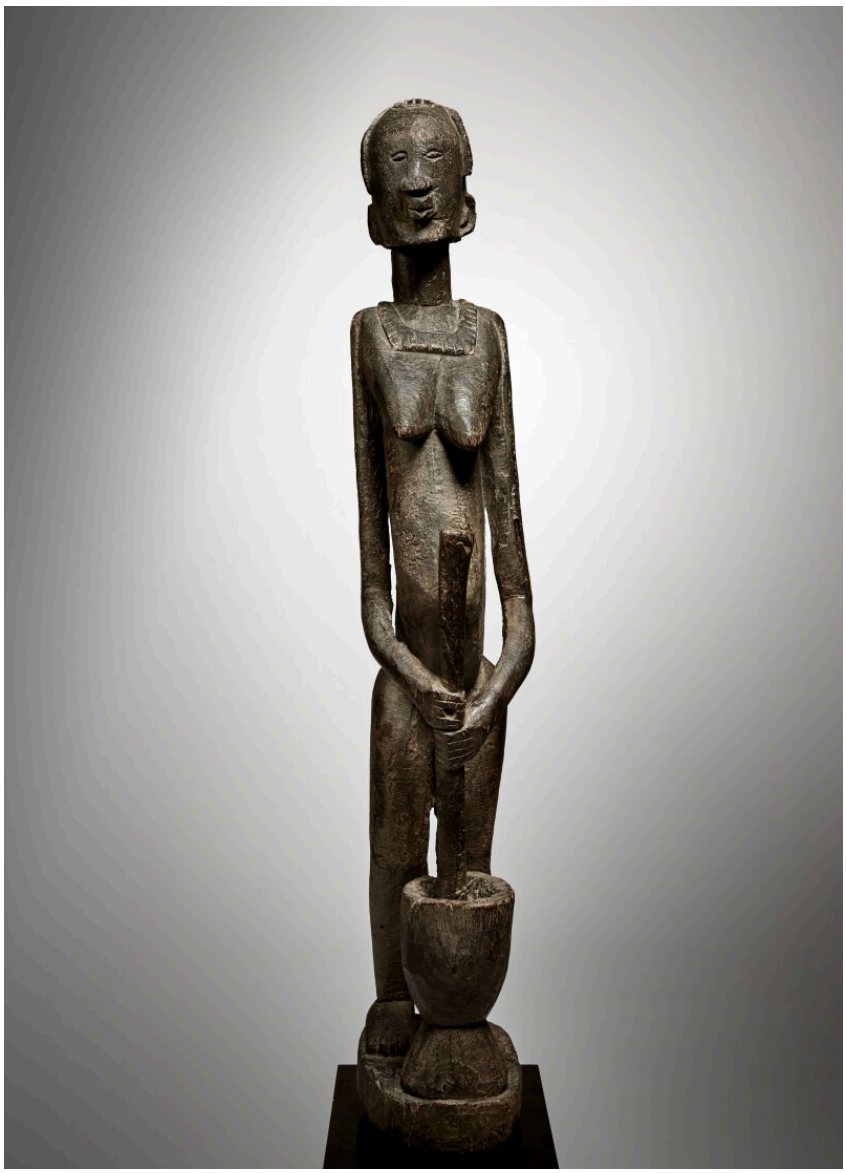

Property from an American Private Collection

65

Dogon-N′duleri Female Figure, Mali

Estimate: 40,000 - 60,000 USD

DESCRIPTION

Property from an American Private Collection

Dogon-N'duleri Female Figure, Mali

Height: 42 in (107 cm)

Wood, ritual patina with traces of oil

PROVENANCE

John J. Klejman, New York
American Private Collection, acquired from the above on January 17, 1973
Thence by descent to the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/dogon-nduleri-female-figure-mali

Art of Africa, Oceania, and the Americas

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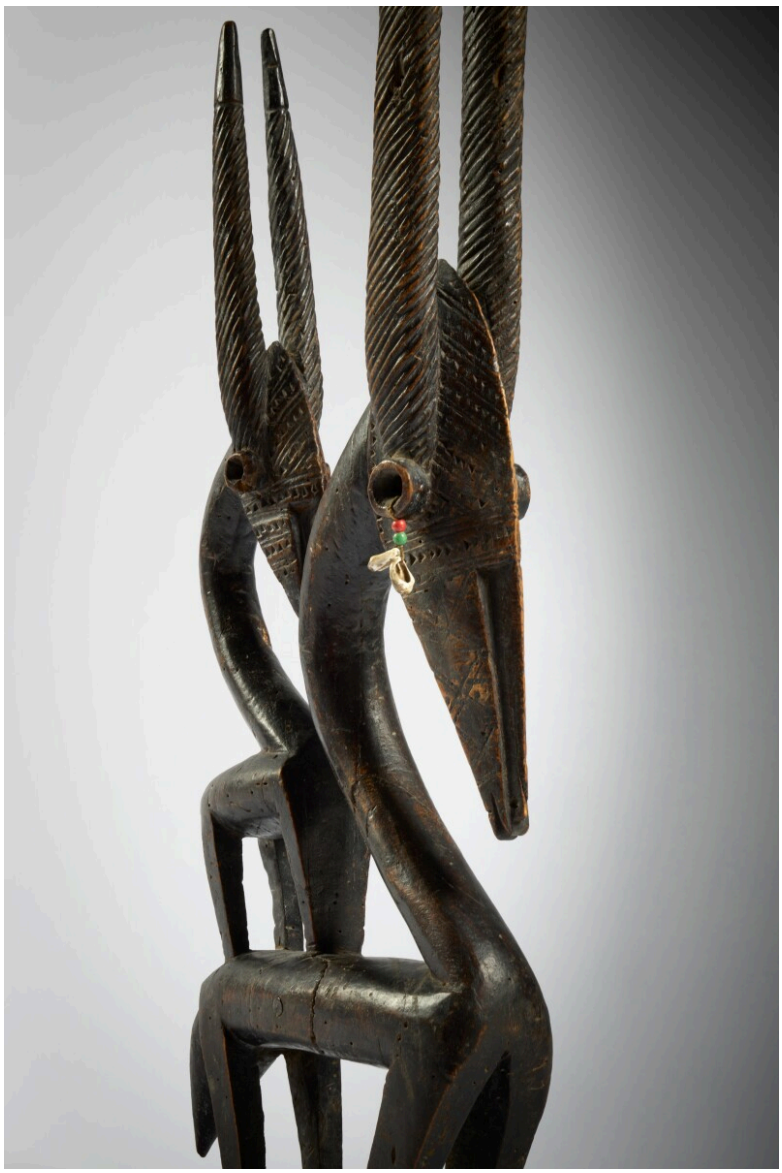

Property from a Private Collection

66

Bamana Antelope Headdress, Mali

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Property from a Private Collection

Bamana Antelope Headdress, Mali

Height: 35 ⅛ in (89.3 cm)

Wood, beads

PROVENANCE

Morton D. May, St Louis, acquired by the 1970s
Thence by descent to the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/bamana-antelope-headdress-mali

Art of Africa, Oceania, and the Americas

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67

Bamana or Minianka Mask for the Koré Association, Mali

Estimate: 15,000 - 25,000 USD

DESCRIPTION

Bamana or Minianka Mask for the Koré Association, Mali

Height: 15 in (38 cm)

Wood, brass

PROVENANCE

John J. Klejman, New York
John Lawrence, New York, acquired from the above in 1961
Jacques Germain, Montreal
Acquired from the above by the present owner

EXHIBITION

Galerie Jacques Germain, Montreal, *Arts anciens de l'Afrique Noire*, 2002

LITERATURE

Jacques Germain, *Arts anciens de l'Afrique Noire*, Montreal, 2002, p. 21, cat. no. 4

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/bamana-or-minianka-mask-for-the-kore-association

Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

68

Bamana Mask for the Kòmò or Kònò Power Association, Mali

Estimate: 70,000 - 100,000 USD

DESCRIPTION

Property from an American Private Collection

Bamana Mask for the Kòmò or Kònò Power Association, Mali

Length: 30 ¼ in (77 cm)

Wood, encrusted patina

PROVENANCE

Mathias Komor, New York (inv. no. Q928)
Acquired from the above by the present owner on March 16, 1966

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/bamana-mask-for-the-kono-power-association-mali

Art of Africa, Oceania, and the Americas

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Property from a Private Collection, New York

69

Lobi Head, Burkina Faso

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection, New York

Lobi Head, Burkina Faso

Height: 12 ⅝ in (32 cm)

Wood, ritual patina

PROVENANCE

Private Collection, New York, acquired in the 1980s
Thence by descent to the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/lobi-head-burkina-faso

Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

70

Mau Mask for the Koma Power Association, Touba Region, Côte d'Ivoire

Estimate: 12,000 - 18,000 USD

DESCRIPTION

Property from an American Private Collection

Mau Mask for the Koma Power Association, Touba Region, Côte d'Ivoire

Height: 33 ⅛ in (84 cm)

Wood, metal, encrusted patina

PROVENANCE

M. L. J. (known as Louis) Lemaire, Galerie Lemaire, Amsterdam, acquired at a Dutch auction in 1964
Acquired from the above by the present owner on July 16, 1966

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/mau-mask-for-the-koma-power-association-touba

Art of Africa, Oceania, and the Americas

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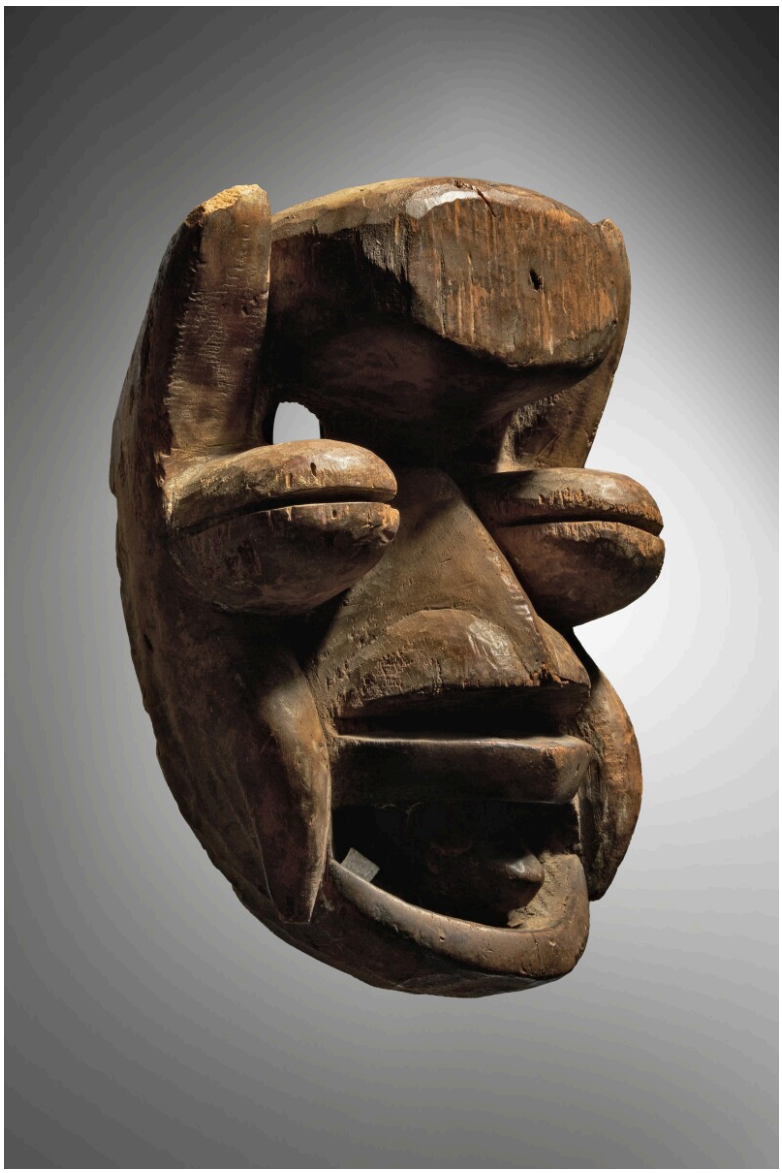

Property from an American Private Collection

71

We Mask, Côte d'Ivoire

Estimate: 3,000 - 5,000 USD

DESCRIPTION

Property from an American Private Collection

We Mask, Côte d'Ivoire

Height: 12 ¼ in (31 cm)

Wood, tin, remnants of pigment

PROVENANCE

Mathias Komor, New York (inv. no. Q982)
Acquired from the above by the present owner on September 6, 1969

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/we-mask-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection

72

Dan Mask, Côte d'Ivoire

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection

Dan Mask, Côte d'Ivoire

Height: 7 ¾ in (19.7 cm)

Wood, resin, pigment, hair

PROVENANCE

George Way Harley, Ganta, Liberia, presumably collected *in situ*
John J. Klejman, New York
Mauricio and Emilia Lasansky, Iowa City, acquired from the above in 1965
Sotheby's, New York, May 16, 2014, lot 271, consigned by the heirs of the above
Skinner, Boston, May 5, 2018, lot 224, reconsigned by the above
Acquired at the above sale by the present owner

EXHIBITION

The University of Iowa Museum of Art, Iowa City, *African Art from Iowa Private Collections*, November 13, 1981 - January 10, 1982

LITERATURE

Christopher D. Roy, *African Art from Iowa Private Collections*, Iowa City, 1981, front cover and p. 29, cat. no. 19

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/dan-mask-cote-divoire

Art of Africa, Oceania, and the Americas

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Property from a Private Collection, New York

73

Tchaman (Ebrie) or Akye (Attie) Figure, Lagoons Region, Côte d'Ivoire

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection, New York

Tchaman (Ebrie) or Akye (Attie) Figure, Lagoons Region, Côte d'Ivoire

Height: 9 ⅛ in (23.3 cm)

Wood, remains of pigment

On a base by the Japanese wood artist Kichizô Inagaki, Paris

PROVENANCE

Josef Mueller, Solothurn, presumably acquired in the 1920s or 1930s
Christie's, London, *African Art from the Collection of the late Josef Mueller of Solothurn, Switzerland*, June 13, 1978, lot 69
Theodor Moody, the Hague
Private Collection, New York, acquired from the above in the mid-1980s
Thence by descent to the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/tchaman-ebrie-or-akye-attie-figure-lagoons-region

Art of Africa, Oceania, and the Americas

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Property from the Alex and Marie Manoogian Foundation

74

Akan-Twi Commemorative Head, Twifo-Hemang Region, Ghana

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from the Alex and Marie Manoogian Foundation

Akan-Twi Commemorative Head, Twifo-Hemang Region, Ghana

Height: 11 in (28 cm)

Terracotta

PROVENANCE

Milton Gross, Brooklyn, New York, acquired by 1972
Merton D. Simpson, New York, reportedly acquired in 1987
Acquired from the above by the present owner in 1988

EXHIBITION

Detroit Institute of Arts, *African Terra Cottas South of the Sahara*, November 21, 1972 - January 21, 1973

LITERATURE

Willis F. Woods, *African Terra Cottas South of the Sahara*, Detroit, 1973, n.p. (listed)
Irwin Hersey, "Les expositions. Terres cuites sub-sahariennes", *Arts d'Afrique Noire*, No. 6, Summer, 1973, p. 40

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/akan-twi-commemorative-head-twifo-hemang-region

Art of Africa, Oceania, and the Americas

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75

Akan-Aowin Commemorative Head, Aowin Region, Ghana

Estimate: 8,000 - 12,000 USD

DESCRIPTION

Akan-Aowin Commemorative Head, Aowin Region, Ghana

Height: 6 ½ in (16.5 cm)

Terracotta

PROVENANCE

Eric Robertson, New York
Private Collection, New York
Jacques Germain, Montreal
Acquired from the above by the present owner

EXHIBITION

Galerie Jacques Germain, Montréal, *L'art commémoratif des Anyi*, March 18 - April 10, 2004
Musée des Beaux Arts de Montréal, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, November 20, 2008 - November 7, 2010

LITERATURE

Galerie Jacques Germain, advertisement, *Tribal Art Magazine*, No. 34, Spring, 2004, p. 17

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/akan-aowin-commemorative-head-aowin-region-ghana

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection

76

Yoruba Dance Staff for Sango, Nigeria

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection

Yoruba Dance Staff for Sango, Nigeria

Height: 20 ¼ in (51.5 cm)

Wood, pigments, encrusted patina

PROVENANCE

Merton D. Simpson, New York (inv. no. 5473)
Acquired from the above by the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/yoruba-dance-staff-for-sango-nigeria

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

77

Yoruba Pair of Dance Staffs for Esu, Nigeria

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection, New York

Yoruba Pair of Dance Staffs for Esu, Nigeria

Height (including attachments): 24 ⅜ in (62 cm)

Wood, cowrie shells, hide, pigment

PROVENANCE

Lode van Rijn, Galerie Khepri, Amsterdam
Theodor Moody, the Hague, acquired from the above in 1977
Private Collection, New York, acquired from the above in 1985
Thence by descent to the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/yoruba-pair-of-dance-staffs-for-esu-nigeria

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

78

Ekoi Janiform Headdress, Cross River Region, Nigeria

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Ekoi Janiform Headdress, Cross River Region, Nigeria

Height: 15 ⅛ in (38.2 cm)

Hide, wood, cane, pigments, iron nails

PROVENANCE

French Private Collection
Christie's, New York, November 20, 1997, lot 254
Jacques Germain, Montreal
Acquired from the above by the present owner

EXHIBITION

Musée des Beaux Arts de Montréal, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, June 6, 2006 - September 7, 2008

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/ekoi-janiform-headdress-cross-river-region-nigeria

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

79

Boki Headdress, Cross River Region, Nigeria

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Boki Headdress, Cross River Region, Nigeria

Height: 11 ¾ in (29.9 cm)

Hide, wood, pigments, iron nails

PROVENANCE

German Private Collection
Jacques Germain, Montreal
Acquired from the above by the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/boki-headdress-cross-river-region-nigeria

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

80

Afikpo-Igbo Mask, Nigeria

Estimate: 2,000 - 3,000 USD

DESCRIPTION

Afikpo-Igbo Mask, Nigeria

Height: 13 ¾ in (34.9 cm)

Wood, pigments

PROVENANCE

Jasper Ebbinga, Heerlen, the Netherlands
Jacques Germain, Montreal
Acquired from the above by the present owner

To see our full Digital Catalogue, including videos and slideshows, please visit our website.

https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/afikpo-igbo-mask-nigeria

Art of Africa, Oceania, and the Americas

New York | 28 Oct 2025 | 05:00 PM CET

Property from a Private Collection, New York

81

Igbo Stool, Nigeria

Estimate: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection, New York

Igbo Stool, Nigeria

Height: 11 ¼ in (28.6 cm)

Wood

PROVENANCE

English Private Collection
Sotheby's, London, March 27, 1985, lot 176, consigned by the above
Private Collection, New York, acquired at the above auction
Thence by descent to the present owner

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https://www.sothebys.com/en/buy/auction/2025/art-of-africa-oceania-and-the-americas/igbo-stool-nigeria